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James Francis Cooke

Ethel Mae Bishop

SPRING NUMBER

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

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APRIL 1920

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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The World of Music

A Prize of One Thousand Dollars, and a second prize of Five Hundred Dollars, for an original orchestral work, are offered by Mr. Harry Harkness Flagler, President of the Symphony Society of New York. The judges of the contest will be Mr. Walter Damrosch, George W. Chadwick, John Alden Carpenter, Franz Kneisel, and Leopold Stokowski. For the conditions of the contest, address The Symphony Society, 33 W. 42nd St., New York City. The competition closes October 1, 1920.

Angelo de Presse, a well-known teacher and director of music, died at Haddon Heights, Friday, February 14th, at the age of seventy-seven years. He was a native of Munich, Bavaria, and was educated there at the Conservatory, later becoming Director of Opera at Bamberg, and Instructor at the Royal Institute for young ladies of nobility, and the High School at Augsberg. He came to the United States in 1865. He formerly was conductor at Trinity University, Delaware, Ohio; Lake Forest Seminary in Illinois; and at various situations. He directed the music in the Christian Science Church, Newark, and the free Synagogue, New York City.

The National American Music Festival will be incorporated at Rochester, N. Y., September 6 to 11, 1920. Tickets are on sale by the National American Music Festival, Box 216, Lockport, N. Y. The morning sessions will be devoted to lectures and round-tables on matters of importance to teachers and students, the meetings to be addressed by men and women of eminence in the musical world. The afternoons and evenings will include concerts and recitals by eminent musicians, of interesting programs.

A Prize of Two Hundred Dollars is offered by the Tuesday Musical Club for the best original composition submitted under certain definite conditions. The competition will be judged by Messrs. N. Lindsay Norden, conductor of the Mendelssohn Club of Philadelphia, Charles Heinroth, and Charles N. Boyd, of Pittsburgh. Address inquiries to Mr. Carl Wiegand, 4228 Fifth Ave., Pittsburgh, Penna. The competition closes July 1, 1920.

The Roses of Mercentel, a new Opera, composed by Prof. C. Wyck O'Day of the Carnegie Institute of Technology to the libretto of Colonel Frank P. Day, of the same Institute was produced at the Theatre of the Division of Arts, Carnegie Institute, early in February. The plot of the Opera was founded on a war-time incident of the finding of roses in a war-torn garden in France, while Col. Day was at the front.

The British Music Society will hold a Conference in London, from May 3rd to the 8th. The proceedings will include morning meetings, evening concerts, a banquet, and a general meeting on the final day.

Signor Odoardo Barri, an old-time composer, has recently passed away at the age of 81. He was best known by his song, *Boys of the Old Brigade.* Besides this he was the composer of over 1,500 songs.

Wilhelm Mengelberg, the noted Dutch orchestral director, will be the guest conductor of the New York Symphony Society at a concert next year.

Carnso is to sing with the Braeale Opera Company, in Havana, at the close of the present season, receiving, it is said, $10,000 a performance.

Solar Spectrum, a new opera which is being written by the Belgian violinist, Isadore Berger, is to feature "color harmonies" as well as musical ones.

The young daughter of the late Coleridge-Taylor is following a musical career, and has already a number of songa and piano pieces to her credit.

Louis Diemer, the French pianist, died recently, aged 76 years. Beside his work as teacher at the French Conservatoire, he specialized in data concerning ancient instruments, in particular the harpsichord. He was one of the prime movers in the establishment of the Société des Instruments Anciens. He is well known for his editions of Rameau's and Couperin's works.

Amy Elsie Horrocks, pianist and composer, died lately in Paris. She was born in Brazil, of English parentage. She composed numerous songs, as well as compositions in larger form. *Undine,* an orchestral tone-poem, had performance at Queen's Hall, London, with success. Her most famous song was *The Bird and the Rose.*

A Vieuxtemps Festival in commemoration of the breadth anniversary of the birth of the famous Belgian violinist and composer, is to be held in August under the direction of Eugen Ysaye (the conductor of the Cincinnati orchestra) and under the patronage of King Albert of Belgium.

A unique living memorial of the great Handel is the annual Oratorio Festival at Whitsuntide, which has been given by the Charity Children of London every year since 1720. From four to five thousand little ones sing in this festival.

Baltimore is to have its own Opera Company, under the direction of David Melamet. The company is presenting two operas this season.

M. Pierre Montenx, the French conductor, has been engaged for two years to direct the Boston Symphony Orchestra.

Tarass-Bonlba, a new opera by **Marcel Samuel-Ronsseau,** was recently produced at the Theatre Lyrique in Paris, with much success. The composer was a winner of the Grand Prix de Rome in 1905.

Tukio, Japan, has a new and unique music library which contains about four thousand books on music. By the will of the late Dr. W. H. Cummings, the library will come into possession of a manuscript of Handel, the first edition of Beethoven's Ninth Symphony, and the original manuscript of Bach on a Chamber Music, beside several of Beethoven's personal letters.

The city of Waterloo, Iowa, has been aled by a professional musician, Harley L. Burns, for $25,000 for the loss of his fingers. Mr. Burns fell on an icy sidewalk and lay unconscious for several hours, during which time his fingers were frozen and had to be amputated. He was awarded a verdict of $9,395.00.

A blind men's band, is a unique possession of Toronto, Canada. It numbers twenty-six members. Each musician prepares his own music-score in Braile characters, first having listened to the playing of it by a seeing musician, the leader, who adopts this method with each member. Everything practiced and played by the band is memorised as a matter of necessity. Some of the musicians are soldiers who lost their sight in the world war.

The falling rate of exchange in Germany may result in the failure of operatic ventures there. Director Max v. Schillings, the new director of the Berlin Opera House, in an interview with *Musical America,* declares that it takes him twelve hours a day to attend to the tangled business affairs of the Opera, leaving only a modicum of time and energy for the artistic side.

A great Opera Trust, according to report, is being proposed in this country, which would control all presentations of opera, all singers, all opera houses, etc., etc. It would also regulate prices, with the usual obvious advantage to its own capacious pocket—in the customary Trust manner.

The One-Hundred-and-Fiftieth anniversary of the birth of Beethoven was celebrated in Japan by lectures and concerts.

During the recent "strike" at the Paris Opera, the seating capacity of the house was increased, at the strikers' orders, by tearing out some of the boxes, and filling the space with single seats, to be sold at a moderate price.

London is said to be fairly overwhelmed with chamber music. Many new string quartets and trios have been formed, which perform everything from old-time to modern chamber music.

St. Louis organists are trying to force increase in salaries from churches and movie theatres by strike methods.

French Opera at New Orleans has finally come to an end, consequent upon the burning of the old French theatre there.

A chorus of mixed voices is the newest feature of the up-to-date movie theatre, in addition to its orchestra. A plan is being tried out at the immense and gorgeous new "Capitol" Theatre in New York under the direction of William L. Stewart and Nathaniel Tinsten.

$450,00 in prizes is offered by the National Musicnl Festival for compositions for piano, violin, or voice. For information as to conditions, apply to Mr. A. A. Van de Mark, General Director, Box 216, Lockport, N. Y.

An exodus of orchestra men is taking place from Austria and other German territory, because of the low wages paid.

Mr. Tunabe, a Japanese, has been appointed by the Keimei Kwai (a Japanese society for the advancement of invention) to make scientific inquiry into Oriental music. Mr. Tunabe has already studied Chinese, Korean, and Hindoo art and music.

Henry K. Hadley's opera, Cleopatra's Night is regarded by many as the best American opera written so far. It has been one of the most successful.

A $25,000 endowment was bequeathed to the San Francisco Orchestra by the late Mrs. Irwin, of that city.

Lient, John Philip Sonsa, it is said, will take his famous band abroad for a tour of sixteen months. Their first concerts will be in London, where they will play an engagement of eighteen weeks, afterward proceeding to the Continent. Mr. Harry Askin is Lieut. Sousa's personal representative.

Puccini is writing a new opera, to a libretto of Gioacchino Forzano. The name of it is *La Brigata Spenderecela.*

Gallignani, Director of the Verdi Conservatory at Milan, has written an opera called *Pietro Calvi.*

The Opera season of the Chicago Opera Company in New York was such an immense success that all seats were sold out in advance in spite of the death of the leader, Campanini.

J. D. Rockefeller's free concerts at the Metropolitan Museum in New York were attended by from five to six thousand people.

CONTENTS FOR APRIL, 1920

PUPILS RECITALS AND PLEASED AUDIENCES

These two necessities are always important and require serious thought on the part of the teacher.

Program making is not always an easy task, for reason that the musical appreciation of audiences is so varied, and it is desired that the program will at least have something to please everyone.

In visualizing the different audiences, it would at first seem that a program could not be made to meet the musical appreciation of all sections without sacrificing the high musical standard desired to be obtained.

As the result of fifty years of effort to develop the best in American piano literature, and attributing much of our success to the serious study of audiences, we take the liberty of suggesting material which combines pleasing qualities with artistic merit.

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Charles Wakefield Cadman—To a Vanishing Race	4	.40
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For First and Second Year Students

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J. L. Frank—Pannier and Fernke	2½	.50

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Emil Liebling—Spring Song	4	.75
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Charles Gilbert Spross—Barcarolle	4½	1.25
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Owen Cameron—Optimus, Grand Polonaise	4	.75
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From an actual photograph taken in State Armory, Albany, on November 25, 1919.

Close-up of Mario Laurenti comparing his voice with its RE-CREATION *by the New Edison.*

—the letter of

DR. JOHN H. FINLEY

PRESIDENT OF THE UNIVERSITY OF THE STATE OF NEW YORK
NEW YORK STATE COMMISSIONER OF EDUCATION

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* * *

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* * *

As plainly and simply as we can tell it, such is what happened. We wish you could have heard those 6,000 teachers express their amazement and delight. As Dr. Finley so finely suggests in his letter, it seemed that Mr. Edison had ushered in a new epoch in music.

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THE ETUDE

APRIL, 1920 Single Copies 25 Cents VOL. XXXVIII, No. 4

Glad Music

SOME people are natural born scoffers. They turn up their impudent noses just for the pleasure of trying to make their judgment seem superior to all others in their hearing. They are among the most hated people in the world. Just a little while ago it was their custom to scoff at the "glad books" and "glad propaganda" which did so much to bring cheer and sweeten life during the maniac years of the war. Now people realize that the glad books, which taught us to hunt for the bright side of things, the good side of man, even though we had to hunt with a telescope, were books which were a part of the universal nobility that is in every man's soul.

Why not lay the same stress upon glad music? Should not every one of us every day hear a little glad music—music sparkling with prismatic melodies and fascinating rhythms?

Too few of us realize the need for gladness, mirth and happiness every day. The late Charles Farrar Browne (Artemus Ward) was once summoned to Washington to a cabinet meeting when Lincoln was President (Sept. 22, 1862). When he arrived Lincoln stopped the proceedings to introduce "Artemus Ward," and then read an entire chapter from one of Ward's books to the cabinet. The men were amazed that Lincoln, with the weight of the civil war on his shoulders, should interrupt an important meeting to read a humorist's funny remarks. When Lincoln, laughing heartily at the chapter, looked up and saw his cabinet all sitting around solemn faced, he said: "Gentlemen, why don't you laugh? With the fearful strain that is on me night and day, if I did not laugh I should die—and you need this medicine as much as I do."

Glad music is soul medicine for all of us. If we still have the Devil's mortgage, WORRY, the best way to get rid of it is by means of glad music, glad books, glad friends and glad thoughts. Try it.

The Wolf in Sheep's Clothing

THAT certain firms have employed the term "standardization" as a means of securing business cannot be objected to in any way. However, when a firm puts out a series of books at a rate that makes ordinary profiteering seem like kindly philanthropy, and then attempts to have various legislative bodies, clubs, etc., pass regulations making that set of books the one and only set prescribed for use in the Public Schools, we have something that the ordinary American should not only condemn, but also endeavor to tear out root and branch. Possibly one of the worst of all scandals in American Public School history was the corruption of school boards in various States and cities some years ago, so that the books of one publisher were made compulsory for the use of the children, while the works issued by other publishers were debarred, except in the cases of a few minor works inserted to divert suspicion. As long as we revere the proud words "a free country" we must fight to keep everything in any way connected with education uncontaminated by proprietary means and methods. If we open the way for "standardization for revenue only" then—not only in music but in all things—our State will be in danger. If the "wolf in sheep's clothing" comes into your district and attempts to "put over" any system of studies sold at an exorbitant price under the guise of "standardization" tear off the hide of innocence and reveal the real animal—the enemy of the best in American musical education and of that liberty which is the foundation of American ideals and aspiration!

A Wonderful Musical Conference

THE Music Supervisors' Conference, held in Philadelphia during the week of March 22d, was the second important conference or music convention held in the city of "Brotherly Love" during the present season. The *Music Supervisors' Conference* was much greater in size than that of the *Music Teachers' National Association*. The conference has, we understand, some three thousand members, the principal interest being that of music in the public schools.

The body of men and women which came to Philadelphia represented the most enterprising teachers of their class in the country. The largest hotel in the city, the Bellevue-Stratford, was the scene of the opening reception tendered to the conference by the music clubs of the city. Many leading public men of the city and leading musicians, as well as choral societies, took part. All the available seats at the Metropolitan Opera House were bought out months before for the delegates, in order that they might see the New York Company at one performance. A great banquet was tendered to the entire conference by the Victor Talking Machine Company, and Mr. Edward Bok purchased and presented to the members some six or seven hundred seats for the Philadelphia Orchestra concert. These were merely a few of the high-lights during a very busy week devoted to incessant meetings and conferences upon music in its many phases.

This splendid body, under the leadership of its able president, Hollis F. Dann, Professor of Music at Cornell University, made the finest kind of impression in the "City of Brotherly Love." Its work is one of the greatest possible significance.

What part in the education of the coming American citizen is more important than that unifying spirit which comes from good music sung in the school, which will make him a good citizen as nothing else can?

Prompt Payments for Lessons

IN most businesses it has been the custom for years to allow a discount for immediate cash payments. Business men cannot afford the waste of time and capital consequent upon delayed payments.

The two great business difficulties of music teachers in America are the matters of missed lessons and prompt collections.

We therefore recommend that our teacher friends establish the system, now employed by hundreds of teachers, of charging in advance for a term of ten or twenty lessons. This might or might not be encouraged by making a small cash discount for prompt payments, say within ten days.

A very fine way to bring about prompt payments, and, at the same time, to combat the missed lesson evil, is by means of a record book resembling the ordinary banking stub-check book adapted to this special purpose. With such a book (hundreds are now using them, year in and year out) the teacher enters upon his stub the name, date of the beginning of the term and the ending of the term and the date of payment. He then fills out the pupil's record, inserting the dates of the lessons, name, address, etc. This is removed from the stub-book and given to the pupil, who in turn brings it to each lesson for twenty lessons. As the lessons are taken they are punched in the margin of the card. On the back of the card is to be found information about the percentage of excellence

which the pupil is expected to maintain, and also the following statement:

> *"Lessons lost through any cause other than protracted sickness will be charged to the pupil. This custom is universal among teachers. Whenever possible, pupils desiring lessons at other hours will be accommodated if sufficient notice is given. Kindly be prompt. Time lost by tardiness is accountable to the pupil."*

This stub-check book and lesson-card system saves an enormous amount of fussy bookkeeping. It was devised by the editor for his personal studio use, and it worked so well through many years that several other teachers in New York adopted it. It was then published in regular check-book form (thirty-five cards in a book) under the name of "The Standard Lesson Record," and it is sold at a nominal price.

The chief virtue of this, or any other similarly effective system, is that it brings about prompt payments of tuition fees. The pupil is kept informed of the coming end of his term by the fact that each lesson is punched in the card as it is taken.

There is no possibility of a misunderstanding over the matter of what lessons have been missed or made up. It is all on the card which the pupil brings to each lesson just as the passenger on the train carries his ticket every time. Nothing irritates the average teacher quite so much as the time required in the fussy work of bookkeeping. This system dispenses with this, since it is as nearly automatic as can be. The teacher hardly realizes that he is doing any bookkeeping, for it is distributed over the entire year in little records at each lesson.

American pupils and American teachers are too practical and sensible in this day to be anything but disgusted with the poppycock of some would-be "Bohemian" teachers pretending to have a distate for money—as though by the act of receiving it they were polluting their art! Cant and hypocrisy of this kind have little place in the frank, clear sunlight of healthy American life. We do not deceive ourselves for the sake of posing. Moreover, if you wish to win the respect of the American business men and women, who are often the ones who pay for lessons, insist upon prompt cash payments, give the discount for cash if necessary, and be able at all times to show that your records of lessons, taken or missed or made up, are accurate in detail, through some such practical, time-saving, patience-sparing system as we have recommended in the foregoing.

Noted Educator Journalist Passes Away

Louis C. Elson died suddenly February fifteenth. He was seventy-two years of age and had been active up to the last. Born in Boston, he received his early musical education from his mother. Later he went to Leipsic to study voice and theory. Returning to America he became an educator, journalist, lecturer and author of many valuable books.

Mr. Elson was connected with The Etude from the very beginning and some of its earliest issues contain articles by him. In recent years, however, his articles have not appeared so frequently. He had a vast fund of knowledge and a most interesting way of presenting his facts. His sense of humor was extraordinary. His *European Reminiscences* are to many as funny as Mark Twain at his best. Yet he could be very didactic, as his useful *Mistakes and Disputed Points in Music* has proven to many students and teachers. Probably his most famous book is his *History of American Music* which, despite its high price, has had a very complimentary sale.

In expressing our deep regret at Mr. Elson's death we cannot refrain from calling attention to the fact that he was, like many of the greatest musical authorities America has produced, essentially a pioneer. Mr. Elson thought for himself and never hesitated to doubt any conventionalized opinions expressed in print. We, in America, have perhaps given too little importance to this principle which, above all others, may distinguish our American musicians from those of the older nations. A large part of the success of such a gifted genius as Percy Grainger comes from the fact that he has the pioneer's mind, the mind of the investigator who breaks the chains of tradition and really thinks for himself. Debussy had such a mind, Wagner had such a mind, Beethoven had such a mind. Their differences were differences of *genre*.

In America, Benjamin Franklin was the first to establish what might be called the American pioneer method of investigation. In a sense, Theodore Roosevelt, Thomas Edison, Luther Burbank and other men of that ilk are modern prototypes of Benjamin Franklin. Lowell Mason, W. S. B. Mathews, George F. Root, George P. Upton, Louis C. Elson and others have been splendid pioneers in musical educational methods in America. Who is there to succeed such men? Surely many of the workers of the present, turned out of European moulds, can never take their places. Perhaps our greatest need at present is more young music workers who can see the great art of music as a whole from the larger human standpoint.

There are still millions of Americans who will need educational inspiration and instruction brought to them in the most palatable and practical form.

Think for yourself, young man!

Value your Yankee common sense more than some trans-Danube ikon.

Invent, contrive, improve, penetrate—these traits are your American birthright.

One Louis C. Elson, with his genial wit, his human outlook, his wholesome conception of our American possibilities, is more valuable to America than a thousand incubations of European conservatories trained to make milk-and-water imitations of Beethoven Symphonies and Wagner Operas!

Respect for Education

After it has been proven thousands of times that the safety of the State, its prosperity, its progress, everything that makes it noble, great and strong, is based upon the education of the citizens of the State, it would seem wholly unnecessary to be called upon to show that the proper payment of the men and women who give up their lives to the education of the young should be one of the first considerations of the State.

How can we hope to have our young people respect education when we see teachers paid salaries that are in some instances less than the wages of common laborers?

Give the teacher more money—not because the teacher needs it, or even because the teacher deserves it, but because if you do not you are gradually undermining the very things which make for your own safety, happiness and success in the State.

We know of one instance where a butler in a private home received nearly twice the income that a teacher of French in that home received. No matter how many French lessons those children received, their attitude toward education would always be a patronizing one, and the social and cultural aspirations of the parents could not rise above a state far more ignoble than their former poverty from which the war had raised the family on profiteer wings.

Give the teacher more money; respect his status or run the risk of exploding a volcano of blood and ruin such as we now see in Russia. The teacher is the guide, the builder, the emancipator of our land. All honor to the teacher!

Some Excuse for Jazz

Army medical workers reported that injured and depressed men showed indications of great stimulation when they heard "jazz music" with its pandemonium of sounds. Now we learn by a news notice that a man in a small Pennsylvania town was confined to his bed in a helpless condition as the result of an automobile accident until he heard some "jazz" music, when he immediately got up and dressed and went down town. Can anyone furnish a better example of an escape from "jazz"?

Music for the Man of To-Day

An Interview Secured Especially for The Etude with the well-known Author, Playwright and Musical Lexicographer

MAJOR RUPERT HUGHES

"In the building of a new world there is scant room for anything but the most practical, the most necessary things. Thus in the making of our country our forefathers, by sheer force of circumstances, were compelled to give the most of their attention to those things which pioneers regard as essentials. With an Indian, tomahawk in hand, sneaking around one door of a cabin, and hunger sneaking around the other, there was naturally little time for the tenant, with his wife and half a dozen children clinging to his knees, to meditate over the beauties of Herrick or Purcell.

"Stern necessity moulded our forefathers, put iron into their blood, and gave us the heritage of which we, as Americans, are so justly proud. But this very necessity seemed to lead many of them into the mistaken thought that music was, first of all, not in any way a necessity, and not being a necessity, it was therefore a feminine calling—something to while away the time of girls and women, whose men folks could afford to let them escape the slavery of the kitchen, to say nothing of the field and the barn. Music became one of the chief studies of the young ladies' seminary—not music as we know it now, but music apparently made as a kind of background for crinolines and long curls. Nothing of this is left, and the *Maiden's Prayer*, offered daily upon countless old-fashioned square pianos, is silenced, save when grandmother goes into the parlor and works her rheumatic fingers over the keys—every blunder reminiscent of a golden past.

A Notable Change

"Just what has brought about the notable change in American life? What has introduced music, not as a pastime, but as a daily need to thousands and thousands of American men who only yesterday might have looked upon Apollo, Orpheus, Amphion and Arion as prototypes of the effeminate in man? Knowing the American man as we all know him, let us admit that it was possibly the great success of the many musicians in the material side of musical work which led many so-called 'Captains of Industry' to realize that 'perhaps there is something in music after all.'

"With musicians making fortunes of amazing size; with building after building going up in all parts of the country in honor of music; with the musical industries producing a revenue that still makes some of us gasp, it was not surprising that the gentleman, who had been brought up to think that the one righteous and noble thing in human life was business, should suddenly realize that after all art, when it is art which the human appetite requires, is a wonderfully lucrative thing, even though it is not hitched up to a typewriter and an adding machine. Whetted with just enough curiosity, Mr. Business-man gradually found himself taking more and more interest in music, until one day he made the discovery that he was actually reading articles upon music in the daily papers, learning the names of singers, and perhaps wondering what their 'batting averages' were.

"Then came the piano-player and the phonograph. Here he at least could go through part of the process of making music. It was not always to be locked up in the fingers of his wife or his daughter. Once tasting the joys of music-making, even in this artificial fashion, he found a new interest in life, a new and unexplored field for mental recuperation, a field which grew more and more lovely with every step. Mr. Business-man became a music 'fan,' as his friends said. He bought books on music, bought tickets for concerts, operas and recitals which he had formerly secretly pitied his wife for attending. Much to his surprise, he found that this interest in music, like golf and the 'car,' took his mind from other things, made his intellect rest, banished business for the nonce, benefited him, exhilarated him, made him a better man for the workaday world.

"This is simply the history of thousands and thousands of men. Once I was dining with the well-known theatrical manager, Daniel Frohman. He said to me: 'What is that tune that opens the third movement of the *Sixth Symphony* of Beethoven?'

"I had to confess that, despite my musical education, I did not remember it. (How many of the readers of The Etude could write it down now?) In a few minutes the tune did come to Mr. Frohman, and he whistled it to me. Then he said:

"'Mr. Hughes, what is meant by a triad?'

"This is indicative of the kind of musical interest which great numbers of American business men are now taking in music. Mr. Frohman knew his melody from the *Sixth Symphony*, but did not know the most elementary things about chords.

Fortunes in Music

"The fortunes now being made in music by a great many men have gained respect for the musician among those of our 'practical business men' who have the materialistic streak of our pioneer ancestors strongly fixed in them. Far be it from me to sneer at the business man who looked down upon music because every second musician seemed to be able to do very little more than scrape out of his art a bare existence. Of course, there are thousands of poor musicians and always will be, but in every occupation there are thousands of poorly paid workers in comparison with the rich men at the top. No state of society, since the beginning of time, has exactly escaped that except in the books of Utopian dreamers. Where there is one George F. Boldt in the hotel business there are thousands of bell-boys and porters; where there is one Carnegie in the steel business there are thousands of operatives; where there is one John G. Johnson in law there are thousands of poor lawyers—and so on. Paderewski, Caruso, McCormack, Heifetz and numberless other artists the world over are earning a fortune every year. There are now teachers who are earning from thirty to fifty thousand dollars a year. Is not that a yearly fortune?

"Possibly one of the reasons why music has earned the reputation for being a poorly paid profession is that, for the most part, the thousands of teachers of music scattered all over the country who do not receive nearly so much for their services as they should, are people of education and entitled to social standing and recognition in their communities. If they did not have this social standing by common consent, and only a few heads of the profession stood out in the limelight before the public, the great fortunes earned by men in the profession and in the industry of music would be more conspicuous. The poorly paid worker in industry accepts a kind of lower social status, but the poor but cultured musician, because of his education, naturally demands social recognition of the first order, regardless of a lean pocketbook.

Should My Son Take Up Music?

"In some days gone by, the average father would far rather have had his son become a harness manufacturer or a shoe dealer than become a musician. Now he knows that if the son works as hard in music as he might in business, and if he

Biographical Note

[In a nation famed for producing men of exceptional versatility, from Benjamin Franklin down to the present time, few have succeeded so well in so many callings as Major Rupert Hughes. He was born in Lancaster, Mo., in 1872, and was educated at Western Reserve University and at Yale. His training in music was received under Wilson G. Smith in Cleveland, Edgar Stillman Kelley in New York and Dr. Charles Austin Pearce in London. In addition to writing "American Composers," "The Music Lover's Encyclopedia" and other valuable books upon music, Major Hughes has done much significant work in musical composition. In recent years he has achieved distinct fame as one of the most popular writers of fiction, one of the most successful of American playwrights, one of the most sought-after writers upon general subjects of interest to the public, and as an authority upon certain phases of military activity. After service in the National Guard of New York State for twenty years, he joined the expedition to the Mexican border. Upon the outbreak of the recent war he entered the United States Army and was raised to the rank of major. With all his manifold interests and activities, Major Hughes has retained his love for musical work and he possesses a large collection of works upon Musical Theory. In composition he is a modernist in the broader sense of the term, employing harmonic treatment conforming to his own judgment and taste, even when it batters down the sacred traditions of the conservative theorists.]

MR. HUGHES IN HIS NEW YORK HOME

Over the Piano is an Oil Portrait of Mrs. Hughes by James Montgomery Flagg.

"I enclose a picture, taken at the piano at your request. Over the piano is a portrait of my wife, as painted by James Montgomery Flagg. I have a fear that the position of my hands in the photograph will outrage some of the piano teachers, but I do not pose as an executant, but rather as an executioner of music.

"Rupert Hughes."

elects to do the profitable as well as the artistic things, he stands a chance of becoming a man with an income which few financiers would despise. If he is a composer of successful compositions and receives adequate royalties upon the mechanical rights of his works his annual income under very favorable circumstances need not drop below the five figures of the rich man of fiction. Indeed, there have been cases of musicians whose incomes have not only run into the hundred thousands, but who have been compelled to make income tax returns large enough to irritate a real Croesus! But, you say, there are only a few Carusos, McCormacks and Paderewskis. True, but in proportion to the size of every industry there are only a very few men with enormous incomes equal to these men. There are men like Irving Berlin and George M. Cohan, whose incomes from popular successes have been enormous. As in everything else, we must have music to suit the oatmeal taste as well as the *Pâté de foie gras* appetite.

This interesting and stimulating interview will be continued in THE ETUDE for May, in which Mr. Hughes gives his opinions upon the future of American Musical Composition.

Don't Be Discouraged!

By E. von Schlechtendal

WHEN you come to think about it, is it not a wonderful consolation to know that when you feel discouraged (and whoever has not had spells like that?) that *there is nothing written in music that cannot be accomplished in some way, if you only knew how.*

In other words, there is no difficulty in technic that cannot be made easy.

But who shall find the key to the puzzle? That is the task for the teacher—his only task.

He should not only be able to find the way to a proper analysis of the difficulty, after a thorough diagnosis, but he should also have the courage, energy and patience to explain the road to success. After that comes perseverance, which means he must not rest until he finds the pupil entirely relieved of his burden and ready and willing to apply the cure to a similar case with enthusiasm. That makes the work of both teacher and pupil interesting—yes, fascinating. It also vindicates the teacher's point of view that the pupil has no right to say:

"I can't do it! Yes, I see *you* can; but I never will!"

Make him change his mind, not by preaching but by actual help!

There are, therefore three things necessary for a teacher: First, the knowledge, viz., to find the *exact* place of difficulty and how to overcome it. Second, the gift, the energy and patience to explain and to demonstrate. Third, more patience and more energy *to see it done!* Done! not started, not attempted, not satisfied by the pupil's exclamation:

"I see! I understand!"

But now the teacher is confronted with the difficulty of seeing it *"through."* That means watching the daily improvements, weekly improvements, monthly improvements in this particular problem.

Oh! it is not so easy, my fellow-teacher, to do all that for someone else for a few dollars. If it were your own case, you wouldn't mind persevering. But to go through all of this for every new pupil, knowing beforehand all the objections and spells of discouragement to overcome, means real self-sacrifice, genuine interest and enthusiasm. But it *can* be done!

The Need for Wrist Freedom

THE greatest care must be exercised by the teacher in seeing that the pupil does not hold his wrists stiffly. Nothing must be allowed to militate against the most perfect ease and freedom of the wrist. It must be absolutely loose and unimpeded in all of its three movements:

1. Upward or downward in a vertical direction.
2. Laterally from side to side.
3. In a rotary tilting direction.

There must be no exaggeration in holding the wrist—it must be neither too high nor too low. The point of real importance is that the wrist joint *must be free.* The wrist joint can only be free when none of the opposing muscles are allowed to act.—C. W. PIERCE in *The Art of the Piano Teacher.*

Psychic Influence in Modern Music

By Cyril Scott

(This article is the conclusion of Mr. Scott's widely discussed article which appeared in the January issue of "The Etude." Mr. Scott, one of the most distinctive of the English composers, has long been an investigator in psychic matters.)

We have in London now a very highly trained psychic named Mr. Robert King: a man well known all over Great Britain for his eloquence in lecturing, in addition to his other powers; though whether his fame has spread to America I am not competent to say. I am, however, inclined to think he was requested to make a tour in the States, but declined owing to pressure of work on this side of the Atlantic. Be that as it may, I have known Mr. King many years now and have had ample opportunity of witnessing his remarkable powers in more directions than one. I may mention, to begin with, he is benign, healthy, modest, tolerant, altruistic, and extraordinarily well-informed on all subjects; in a word, he is all that a psychic *should* be, and as great a contrast to the hysterical pseudo-psychic as it were possible to imagine. I well remember the first day I ever met him. I was taken, one hot summer afternoon, by a priest (now a Bishop) of the old Catholic Church, to Mr. King's house in North London. The district itself was "old world" and "back of beyond" as we say: Mr. King having selected that locality because of its *Aura:* though I cannot very well go into the rationale of auras in this article.

We came to a terrace and stopped at No. 13—a mystic number to begin with—and having knocked, a calm, very benevolent, middle-aged gentleman with a beard opened the door and gave us welcome; and a very kindly one at that. In fact, Mr. King has a way with him which puts people immediately at their ease; and makes it evident that he loves humanity, and is resolved to help people with his supernormal faculties, and his extra knowledge and wisdom.

Art on the Astral Plane

We did not go into the question of Art and Music that afternoon, as I was more concerned with getting some facts about the Astral Plane which had puzzled me in the course of my occult studies, but in later interviews (and they became frequent) I was able to learn many interesting and strange things in connection with the creative side of music. Nor was Mr. King alone the investigator, for I have had other psychics present at our little seances, each looking at the composition I was playing from a different plane. I have on one or two occasions stayed at the house of some mutual friends (a Mr. and Mrs. C.) and spent long and delightful evenings in this type of investigation. Mrs. C. on her part will go off into a trance, taking her to what is known as the Devachanic Plane, while Mr. King will "look at" the music from the Astral Plane, observing the thought-forms and colors produced by the particular type of composition in Astral matter. Now it is interesting to learn that the color and forms produced by certain types of modern music are of a far more brilliant and subtle order than those produced by what we term classical music—however shocking this statement may sound to the orthodox. In fact, the countless interlacing curves and spirals, not to speak of the irridescent scintillating hues utterly beggar description; for not only is our dimensional space involved, but colors which do not exist on the physical plane at all. I may also add that in the midst of all this, Mr. King saw the face and form of one of those glorious entities known as Devas: for music is so to say the actual speech of these Devas; and it is they who inspire the receptive musician with music itself, or do so through an intermediary, as the case may be. But here again the descriptive pen fails us, and I can only hope to point out one or two distinguishing characteristics. The first is an absolutely luminous body, with radiance reaching out in all directions to a considerable distance; the second is a capacity to make that body quite small, if, for some reason, circumstances demand it: A third characteristic is that the face of the Deva (at least the one seen on this particular occasion) was neither masculine or feminine, but of that type of beauty which possesses no facial marks of sex at all—thus one might almost call it of an intermediate sex. Nor is this strange to an occultist, since only on the physical and astral planes can sex be said to exist; the soul itself being sexless, as we understand it here below.

As to Mrs. C's experiences (she, as already mentioned, having gone off into a trance) they can only be inadequately imagined and not described. The keynote of her feelings, however, she said, was ecstasy, and one so intense as to render all consciousness of the physical body impossible—in other words she became not *sub*-conscious, as in sleep, but *super*-conscious. According to her, hosts of wonderful Deva-forms surrounded her and swept her up in an ecstasy of light and color and sounds of unimaginable beauty. In fact on several occasions she appears to have gone so far away, that it was some time before she returned to the body, and necessitated our repeatedly calling her back to physical consciousness. She would then, with a smile apologize, admitting that the only drawback to the experience was that she had missed the actual physical music as a consequence of her celestial excursion.

Past Incarnations

This same lady had the faculty of remembering her past incarnations, as also of reading the past incarnations of others. Nor does she attempt to flatter her friends by telling them they were kings and queens and other grandees in their past, as does the spurious type of clairvoyante who is aiming rather at acquiring money than telling the truth. As for myself, although I was in the very remote past something in the nature of a military general of semi-barbarian tribes, since then I can lay no claim to being anything higher than a bard, a priest, a composer, etc., while in many lives I was a very ordinary type of individual as far as anything in the way of fame was concerned. In my bardic incarnation I was apparently beheaded for voicing political indiscretions, nor did I fare much better in my very last incarnation, when I got killed in the French Revolution;—which reminds me there is a German adage which runs "one gets used to everything," so that by now I ought to be getting used to being executed!

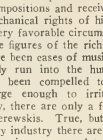
But to return to other matters. It would appear that whereas the classical music still pertains to the human (even including the immortal Richard Wagner) the "moderns" are getting beyond the "human" altogether, and giving an adumbration of the "Music of the Spheres" or the Celestial Music—as it is called in occult philosophies. At least this is what we came to perceive through psychic investigation, as already pointed out. It would seem in fact that the subtleties towards which the moderns (or better said, *some* of the nobler moderns, like Debussy, Ravel, Scriabine, Eugene Goossens, etc.) are tending, are nearer the Celestial type of music than any hitherto known in the history of that great art. This, of course, casts no aspersions on the great classics, but merely shows perhaps that music is still evolving and has by no means reached its zenith yet.

Futurists In Music

As to the so-called Futurists in Music, and one would perhaps point out Schönberg and Ornstein as typical examples, among others, these are aiming at the expression of a certain type of astral music; (though unconsciously to themselves) the astral plane being the lowest one after the physical. It would seem, however (looked at from the occult point of view), that they are searching after adequate expression rather than completely *finding* it in that sense. Indeed on some of the lower levels of the astral, there is a type of music which is cacophony rather than euphony, and in which melodic outline plays no part whatever. This remark, however, must not be regarded as a musical criticism, for I am here merely stating what I believe to be a fact. In the domain of painting, for instance, there is to be found a good deal of this portrayal of the lower astral scenery, which, however good it may be as actual painting or draughtsmanship, may not always be to our taste; seeing the lower astral plane is by no means a desirable place, and one to which the very lowest types of humanity are to be found after death, until they rise, purged of their vices, to higher planes.

Slow Practice the First Step on the Road to Virtuosity

By ALLAN J. EASTMAN



DURING the past twenty-five years it has been my pleasure and privilege to meet and converse to some length with practically all of the great pianists of that time upon various problems dealing with pianoforte practice. As a rule, during the conversation the artist has in some manner touched upon the great desirability of exaggeratedly slow practice.

This seems a principle so definite and fixed that it is remarkable that teachers do not employ it more. In a memorable article first published in Dwight's *Journal of Music* and then republished in THE ETUDE nearly forty years ago, the late W. S. B. Mathews discussed the matter at length in his inimitable manner.

The article was valuable because it not only stated the advantage of slow practice, but actually showed the pupil how such slow practice should be done in a manner to produce the best results. We propose in the following article to extract the salient points of Mr. Mathews' article for our readers and present them with such new light as has appeared since that time upon the subject of slow practice.

Motor Impulses and Sensory Impulses

The psychological principle, *"Any series of muscular acts may become automatic by being performed a sufficient number of times in a perfectly correct sequence,"* was the basis of Mr. Mathews' whole theory. The problem is, however, how to acquire this automatism.

Why does slow practice produce the result better than rapid practice? Since, playing rapidly, one gets in more repetitions, why cannot one learn quicker when playing at a rapid speed?

This was Mr. Mathews' explanation:

"There are two kinds of nerves—the motor and the sensory.

"The motor nerve transmits from the brain or some lower nerve center an order for the muscle to contract or expand and it operates in accordance with the command."

In other words the motor nerves are the servants of the will.

"The sensory nerves transmit impressions from without to the brain or some lower nerve center."

The sensory nerves are the bridge between us and the outside world.

"Motor and sensory impulses are propagated at different rates of speed. The motor impulse travels at the rate of about 92 feet a second, and the sensory at the rate of about 149 feet."

Thus, in the process of very slow practice, the motor impulse causes the act of touch, and the sensory impulse telegraphs back to the brain the fact that the touch has been accomplished, while the mind is able to judge whether it has been done right or wrong. Mr. Mathews expressed it thus:

"First, the volition to play a certain note."

"Second, the consciousness of having played it."

"Third, the moment of repose in which the mind clearly apprehends the next note to be played."

In very rapid playing it must be obvious that the transmission of impulses is so fast that the mind loses this power of discrimination,—of judging and adjusting. Slow practice seems to make everything clear. The difficulties disappear and every note stands out clearly and sharply so that it may be remembered easily.

Famous Pianists and Practical Teachers on Slow Practice

Many of the greatest of teachers have advocated slow practice—here are some quotations:

Anton Rubinstein: "Play in the beginning slowly and firmly until the new piece has entered into your fingers. After that only, must you dare to use the pedal, and give expression and phrasing to the melody."

G. Mathias: "Chopin always obliged his pupils to play the scales very slowly with a full tone, as connectedly as possible, only gradually advancing to a quicker tempo and with metronomic evenness."

Hans von Bülow: "Do not play too fast. You must bring out the harmonic and melodic beauties, and you cannot do that if you treat the piano like a sewing machine."

Ossip Gabrillowitsch: "If the ideal touch is presented to the pupil's mind through the medium of the ear he will be much more successful in attaining the artistic ends acquired. His oral sense must be continually educated in this respect. He should practice very slowly and carefully at the keyboard until he is convinced that his arm is at all times relaxed."

Teresa Carreño: "Let me recommend very slow playing with the most minute attention to detail."

Mark Hambourg: "When practicing, study a piece as you would poetry, idea for idea—play a bit slowly and evenly, then take the next idea and do the same. Do not play the piece through until it has been well learned."

Emil Sauer: "My mother always insisted upon slow, systematic practice, and I could not have had a better teacher than she was."

Bloomfield Zeisler: "Always practice slowly at first. This is another way of telling the pupil to concentrate."

Alexander Lambert: "Always practice slowly and carefully. If you come across a difficult passage, practice it with each hand separately, repeating the passage first slowly and with strength, and then faster and more softly until you have mastered it."

Emil Liebling: "Practice slowly, then still slower, and finally very slowly."

John J. Hattstaedt: "Play slowly. Practice with repose. Never allow yourself to be hurried because of lack of time."

Brain Impressions

E. R. Kroeger: "No matter how fast the tempo indicated, practice slowly at first. Each finger should be carefully raised and lowered in order to drill distances between the intervals. The brain thus receives distinct impressions of individual notes instead of confused impressions of notes in groups."

Oscar Beringer: "I am strongly in favor of practicing slowly at first."

Eugenio di Pirani: "I emphatically approve of slow practice."

Ernest Schelling: "Always begin your practicing slowly and gradually advance the tempo. The worst possible thing is to start practicing too fast. It invariably leads to bad results and to lengthy delays. The right tempo will come with time and you must have patience until you can develop it."

Edwin Hughes: "Slow practice means fast progress."

Francis L. York: "Practice slowly forever, but at rare intervals play the composition as if for an audience."

Perlee V. Jervis: "Practice slowly; you can secure perfect control of fingers, wrist and arm in no other way."

Louis G. Heinze: "Practice slowly—the only way to gain speed."

Slow practice does not mean dragging, or dawdling over the keys. On the contrary, the fingers' movements up and down should be made with the greatest possible rapidity. Only the tempo of the piece is slow. In fact, with the mind taking in the musical situation very slowly, it is possible to develop those quick finger movements which make for very rapid playing when the tempo is advanced. This is what Mr. Perlee V. Jervis means when he says: "Practice slowly; you can secure perfect control of fingers, wrist and arms in no other way."

How to Establish Automatic Playing with Artistic Possibilities

There is a mistaken idea about automatic playing. People seem to think that the word implies that it must be machine-like. This is not the case at all. Not until the fingers are habituated to move through a piece without compelling attention to little technical nuisances can one begin to introduce that wonderful thing called expression. The artist must sketch his subject out upon the canvas and work in the main features before he can hope to put in those finishing touches which often distinguish him from his mediocre competitor.

Slow practice is the open door to automatism, but the well organized systematic industry of the pupil is the only thing which will carry him through that door. It is a well-known fact that Leschetizky recommended some of his pupils to put a pile of counters on one side of the piano. As the pupil played through a piece once with absolute correctness one counter was moved from one side of the piano to the other. If it was played correctly a second time another counter was moved over. However if the pupil played it the seventh time with the slightest mistake all the counters were moved back and the whole process began over again. Thus by many slow repetitions, all exactly alike, the habit of automatism was established, the pupil gained confidence and artistic results ensued.

The writer knows, from long experience in teaching, that this idea is a most excellent one. It puts a curb upon the careless pupil, compels concentration and checks that pernicious habit of racing through the practice hour and having nothing to show for all the work at the end of the hour. Better fifteen minutes of real accomplishment through slow practice than two hours of rapid practice leading nowhere.

Excellent for Memorizing

This plan is also an excellent one to employ in memorizing. The writer with his wife gave a long series of lecture recitals introducing dozens of the great art songs, many with complicated accompaniments. All of these were given entirely without the use of notes at the recitals. It was only by very slow practice and the use of counters testing each song until it could be repeated flawlessly sixteen times, that the real confidence leading to platform success was accomplished.

Mr. Mathews had a similar plan somewhat more in detail that is very interesting and we are quoting from him. Let us suppose that the pupil has ten measures to perfect, to vanquish as it were. He would probably proceed much in this fashion at first in his slow practice. Let X represent the measure in which the mistake occurs.

First time (very carefully)..	1	2	3	4	5	6	7	8	9	10
Second time	1	2	3	4	5	6	7	8	9	x
Third time	1	2	3	4	5	6	7	8	x	10
Fourth time	1	2	3	4	5	6	7	x	9	10
Fifth time	1	2	3	4	5	6	x	8	9	10
Sixth time	1	2	3	4	5	x	7	8	9	10
Seventh time (carelessly)..	1	2	3	4	x	6	7	x	x	10
Eight time (very carefully)	1	2	3	4	5	6	7	8	9	10
Ninth time (carclessly)....	1	x	3	4	5	6	7	8	9	10
Tenth time (very carefully).	1	2	3	4	5	6	7	8	9	10

Gradually the mistakes are ironed out and the hands become habituated to a perfect performance. Then the finer points in interpretation can be studied—and not until then.

An editorial in THE ETUDE some years ago was really a preachment upon slow practice, as it showed how the principle of magnification—making things larger—was at the base of many sciences. The only way to magnify the piece you are studying is to play it very slowly. It is gratifying to note that there is hardly a piece in existence that will not respond to this treatment except certain pieces with mixed rhythms—that is, pieces in which there happen to be, let us say, seven notes in one hand against four or six in the other. In such a case slow practice does not seem to be so ef-

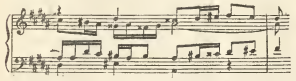
fective. These passages must be acquired as a "knack" as it were. THE ETUDE editorial follows:

"What is probably the fundamental principle of all study is the one which pedagogs have discussed the least. It might be called "magnification"—making things larger. It is the bed rock upon which has been built all modern advance in astronomy, chemistry, biology, botany, pathology, geology and indirectly a vast number of industries and sciences, ranging from agriculture and sanitation to engineering and miltarism.

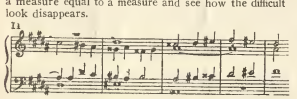
"In order to perceive clearly and unmistakably one must first of all make things larger. The world was possibly first awakened to this great fact through the invasion of the microscope and the telescope in the realms of the unseen. Shortly after Columbus came back through the unknown seas men began to develop strong desires to explore in all directions. Dutch opticians invented the telescope and the microscope during the ensuing century. Just as the voyage of the Nina, the Pinta and the Santa Maria set navigators agog, the new apparatus for making the eyes penetrate the invisible led scientists to see that the universe must be explored anew. Galileo, the son of a musician, improved the telescope in the sixteenth century, and then went through the horrors of martyrdom because he dared to publish what his instrument revealed to him as truth. Now lenses make it possible, for one to see objects one-millionth of an inch in size.

"In music-study the same principle of magnification is of great importance and use. It takes on two aspects —magnification through enlarged note type and magnification through lengthened time. Teachers of little children who have not yet found how advantageous is large, clear note type, such as is now employed in the best juvenile editions, are to be commiserated.

"Magnification through prolonged length is of equal importance. Take the following from Bach's *Fuga XVIII* from the *Well Tempered Clavichord*, which to some pupils is a maze of complications in its original form.



"Magnify this four times by making each quarter of a measure equal to a measure and see how the difficult look disappears.



"After all "slow practice" is the magic word which banishes both complications and bad habits."

The Romance of a Famous Song

Judge Galloway's "The Gypsy Trail"

TOD B. GALLOWAY

THE great success that has followed *The Gypsy Trail*, Judge Tod B. Galloway's famous setting of the Kipling poem, has a romance behind it which should be of much interest to all who have sung or heard the song.

Judge Galloway is the composer of some forty songs, many of them pronounced successes, yet music to him has been only an avocation in a very busy life. With his extraordinary melodic gifts it seems unfortunate that he has not given more time to music instead of to law, business and the bench. His story of how *The Gypsy Trail*, one of the most successful songs of the last quarter of a century, came into existence is very romantic and very interesting.

Judge Galloway is not a musician in the technical sense of the term, and it was necessary for him to have some one transcribe on paper the ideas he had worked out at the keyboard. He writes:

Judge Galloway's Story

"In the early 50s there came to Columbus, Ohio, a little German music teacher—Marie M. by name—a veritable pioneer of music in the Middle West. Of gentle birth, remarkable mentality and ability, her life was a humble romance. When only 17 years of age, she sang before the King of Prussia and was presented by him with a diamond ornament. She had appeared successfully in *Der Freyschutz* in Berlin, but so sensitive was she as to her personal appearance—being short and unprepossessing—that she gave up her stage career. Her accounts of her concertizing in Germany as a child remind one of Mozart's early experiences.

"Her family, induced by an elder brother who had preceded them, to come to America, soon found themselves destitute in a strange land through this brother's dishonesty. Thus the young woman, Marie M., was obliged to support her mother and herself by giving concerts with Ole Bull and the then unknown Theodore Thomas and by teaching music. Before coming to Columbus she had taught music at a young ladies' seminary in Pittsburgh, and while there Edward M. Stanton, then a struggling young lawyer, afterwards the great war secretary, fell deeply in love with her and proposed marriage.

"Immediately after her arrival in Columbus my parents became interested in the young woman and assisted her in obtaining pupils. The little daughter of a deceased brother, owing to the misconduct of the child's mother, was awarded to Marie. My father acted as her attorney in the court proceedings. As a little child I remember seeing our colored coachman escorting the child to and from school to prevent her being abducted by her mother. After this, for thirty-five years, Marie M., the little music teacher, went out of my life and thoughts.

Poetic Justice

"One day, in the whirligig of time, while I was serving as Probate Judge, her niece, now grown to womanhood, appeared before me and made application to have her aunt committed to an insane hospital. On careful investigation, I found that the little old lady, far from being insane, had been the victim of this ungrateful niece, who was endeavoring to get hold of her little property, accumulated through hard years of teaching. Not only through portentous circumstances was I able to save Marie M. from unjust persecution, but renewed an acquaintance and friendship which came like a benediction into my life. As an expression of gratitude she asked me if she could transcribe some of my songs, knowing that I was unable to write them myself, and she asked permission to send seven of them, including *The Gypsy Trail*, to her friend, Theodore Presser, for publication. She said: 'I have never seen Mr. Presser, but I have purchased music from him for years, and I know that he is my friend as he has always been so courteous and his letters are always so kind. Let me send some of your songs to him with a letter. I know that he will accept them.' My little old friend was right. The songs were at once accepted and published as *Memory Songs*, and through this circumstance I began publishing my songs —a thing I had never before contemplated."

During the war Judge Galloway, past the military age, enlisted with the Y. M. C. A. and served in France for nearly a year. Many of his songs have been sung by some of the foremost singers of the day.

Recipes for Profitable Practice

By Marjorie Gleyre Lachmund

IT is surprising how many people there are who have no idea how to practice profitably. In many cases where a pupil does not advance as he should it is because he does not use his practicing time to the best advantage. Of course some pupils do not practice enough and show no interest. But many times this is the result of their *not knowing how to practice*. The pupil may be wasting time and energy in the wrong direction. What is the use of spending an hour a day at the piano if nothing is accomplished? Perhaps some of your own pupils are in this position right now, and a few helpful suggestions to them will go a long way.

Many children never practice their lessons one or two measures at a time. They will play the whole piece or exercise through without even stopping to repeat a measure in which they have made a mistake. You should insist that when they miss a note—or even hesitate or show nervousness—the faulty measure be played over eight or ten times, or until absolutely sure. In the case of a difficult piece, or one hard to read, it should be practiced one line or a few measures at a time. This gives the pupil a chance to familiarize himself with the tricky passages, whereas if he plays the piece through, by the time he reaches the end he will have forgotten the various hard places and it will be just as hard to play the second time.

Another good way to practice is with each hand alone. This is valuable in acquiring a sureness of touch and an independence between the hands, and it is an aid in memorizing. In almost every case, except sight-reading, it is wise to go through a new lesson with each hand separately before taking it together.

It is a good idea to tell the children to *look ahead* while they play. They should learn to read a whole measure at a glance, so that while they are playing it they can see what comes next. This is especially helpful at the end of a line of music where the inclination is to hesitate while the eyes travel back across the page to the beginning of the next line. The habit of looking ahead once acquired hesitation is done away with. Another remedy for hesitation is very slow practice. The pupil should play slowly enough for every note and chord to come exactly in time—not just a little too late. Then the speed is *gradually* increased with gratifying results.

Speaking of slow practice—there are very few pupils who practice *slowly enough* or *enough slowly*. Everyone should play very slowly part of the time, especially those inclined to carelessness. A careless pupil should be made to wait before striking a note or chord and verify it first. That is, recognize the note and make sure the proper finger is over it. So many seem to guess at a note, and if they get it wrong guess again—and again—until they get it right, instead of stopping to find out what note it is.

The pupil should be taught not to jump on notes that lie some distance apart, but to gage the distance first and then reach for them carefully. In passages with chords, they should be told to notice and remember how one chord fits into or leads up to another—not harmonically, in this case, but more with regard to fingering and position of notes.

Every piece and exercise should be fingered properly, and the pupil should be required to use the correct fingering. Some teachers are lax in this respect, and it is a most reprehensible neglect. For it leads to habits of carelessness and slovenliness, and when a pupil takes a different fingering each time that he plays a piece he can never be really sure of it.

Finally, do not underrate the value of *encouragement*. Children thirst for appreciation, and generous praise will stimulate them to far greater efforts than continual fault-finding. While it is well to be very strict and not allow even a small mistake to go uncorrected, the teacher should be equally prompt to appreciate good work and improvement. The daily vocabulary of every music teacher should embrace phrases like "Good;" "That's better;" "Now it's coming;" and they should be used freely though with discrimination.

Piano Playing of To-Day

By the Noted New York Critic

W. J. HENDERSON

THE difference between classic piano playing and the performance of to-day is determined chiefly by the difference between classic music and our own. There is, however, one singularly significant trait of "modern" music which has not yet become a characteristic of its interpretation on the piano. Music itself appears to have run quite mad, and people addicted to reckless application of terms call it Bolshevistic. In his recently published volume of memoirs the venerable Saint-Saëns entitles it anarchistic. He vows that there are no longer any principles, that there are no good chords, no bad chords, no false chords. Any aggregation of notes is legitimate.

But the composers of "futurist" music are not all mere composers. Neither is their sole aim the destruction of artistic law and order. There is assuredly nothing anarchistic in the piano music of Debussy, nor can it be reasonably argued that there is anarchistic tendency in *Pelleas et Melisande*. Those who have most sternly opposed the method and style of the composer in this opera have gone no further than to declare them nugatory. In the performance of Debussy's piano music no radical departure from the technic of Liszt and Chopin music is demanded.

Schumann's Important Inventions

We habitually trace the development of contemporaneous piano technic from the art work of Schumann, Chopin and Liszt. The first was not a trained technician, and the novelty of his musical ideas led him to ask of the piano achievements which, at first, seemed foreign to the nature of the instrument. But how naturally his innovations blossomed in the strongly individual piano style of Brahms! Schumann's inventions were not numerous, but they were important. His characteristic rhythms, his creation of peculiar relations between melody and accompaniment, his use of interlocking passages and the participation of both hands in the enunciation of the melody were his principal contributions to piano music.

Chromatic passages in double thirds, arpeggios so widely dispersed and so graced with passing notes that new fingerings had to be devised and a wholly new technical treatment of scale playing, stand out as prominent features of Chopin's technic. But of still deeper import was his revelation of the use of pedal combinations in the production of tone color effects. Liszt further developed this, as he did all other elements of technic. To him, too, we owe the exploration of the resources of the different kinds of touch, the independence of finger and the value of the loose wrist. Liszt's etudes remain a compendium of the technic of the piano.

Under Liszt's influence probably more has been done in the direction of studying pedal and touch than along other lines. In 1875 Hans Schmitt published a book on the use of the pedals, and in it he repeats what Rubinstein said to him: "I consider the art of properly using the pedal as the most difficult problem of higher piano playing, and if we have not as yet heard the instrument at its best, the fault possibly lies in the fact that it has not been fully understood how to exhaust the capabilities of the pedal."

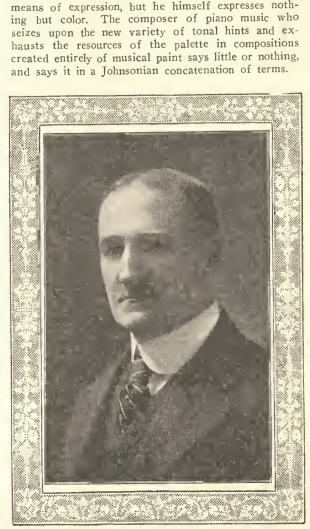
Command Over Expression

On the other hand, we find Tobias Mathay, in his *Art of Touch*, writing, "The purely physical act of playing consists solely of an act of touch—an act of tone production. All the gradations of agility (fleetness of finger), duration (staccato and legato,) as well as the contrasts of tone inflection, depend solely and directly on the nature of this act, and it is, therefore, upon our expertness in the art of touch that the whole superstructure of pianoforte playing rests. The art of touch may, indeed, be concisely defined as: command over the means of expression."

No contemporaneous pianist is likely to agree unreservedly with Mr. Mathay. He will rather believe that the most splendid achievements of our technic are those to which mastery of touch contributes perhaps the major part, but which would be impossible without some fulfillment of Rubinstein's expectations in regard to the pedals.

But there is a far more important theme to be discussed. We shall do well to question ourselves as to what is the ultimate artistic purpose of the piano playing of to-day. We cannot fail to perceive that bewildering tone color is its highest technical achievement, but what does this color aim to accomplish?

First and foremost we cannot help seeing that the pianist's tone color corresponds to the orchestral composer's instrumentation. When the composer creates a new and ravishing instrumental effect merely for the sake of the effect, he may make a contribution to the technic of orchestration, but he adds nothing to the riches of musical imagination. He is enlarging our means of expression, but he himself expresses nothing but color. The composer of piano music who seizes upon the new variety of tonal hints and exhausts the resources of the palette in compositions created entirely of musical paint says little or nothing, and says it in a Johnsonian concatenation of terms.



W. J. HENDERSON

To protest against music of this type is to set one's self in opposition to the entire trend of the tonal art at this time. Everyone seems burning with an irresistible desire to paint a picture or tell a story. Titles of compositions range from mythological to historical. Occasionally your intense modern comforts you with a "prelude" or an etude. Prelude to what? Probably to an etude or perhaps a *Chant d'amour*, but usually to another prelude, because, forsooth, Chopin wrote a group of them constituting opus 28. "Eagle's feathers" Chopin called them. Chopin entitled them preludes apparently because they never arrived anywhere, being made of various odd fragments gathered in note books in the course of years, and akin to the detached color and technic "studies" of the painter of pictures.

But our modern master rarely indulges in a prelude. His fancy needs something more definite upon which to lean, and for this, at any rate, the hearer is grateful, for he too frequently finds himself lost in a labyrinth of bewitching sound combinations through which there is no discoverable path to any definable goal. But have you ever taken note of the unfinished character which seems to belong to every piano recital not including at least one work in pure music? When you see at the beginning of the list *Prelude and Fugue in D Minor*, Bach, you are wholly aware—though you may not be thrall to this form—that you are going to hear a prelude to a fugue, and that you will hear a fugue which will be a fugue and not a little, undeveloped polyphonic dwarf, staggering under a giant's helmet. When you see on a program *Sonata in B flat* you may mentally condemn to eternal oblivion all writers of sonatas, but you confess that you are about to listen to something which is music, just music, and which does not invite you to probe its significant depths with the aid of a sonnet by Shakespeare, a drama by Henrik Ibsen, a chapter in August Comte's philosophy, or a painting by Arnold Boecklin. When you have saturated your spiritual nature with a piano afternoon in which there was no absolute music, you depart from the recital hall with a vague, yet very present hunger in your soul. You went to hear music, and you were asked to consider the sun, moon and stars, to smell the perfume of the roses of Aready, to eat a philosopher's feast or to close your physical eyes, and with those of your mind to see paintings. You grow weary of the pursuit of intellectual phantoms. You rejoice if the player be Ornstein who, at least, smites inharmonious thunders from the keys and tells you it represents anger. At any rate, it seems to have been conceived in hate and born in rage.

But, after all, the pianist of to-day seldom invites you to listen to a recital containing no absolute music. He may confess to his secret soul that he cannot adequately perform pure, independent music, and that he dare not approach to it nearer than Chopin's *B flat Minor Sonata*. In this he finds some support of his feeble aspirations in the presence of the funeral march, although there may be a too pertinent fitness in the ensuing sighs of the wind over a grave. But he will at least have offered you a sonata in which two movements apparently aim to be nothing but music.

Only the desire to be always chronological, or the prostration of the devout before the altar of history brings to the pianist's program the fresh singing of the larks of the musical dawn. One feels that in many cases the pianist is throwing sops to the critical Cerberus, and that his heart is not in the era of Bach or that of Beethoven. Doubtless this is one reason why in the current season several pianists have concentrated their forces upon Schumann's *F Sharp Minor Sonata*, a work which demonstrates the perfect feasibility of putting new wine into old bottles.

Why Not Pedals?

By most pianists it is felt almost instinctively that the employment of all the resources of the modern instrument would be out of place in the performance of Mozart or Beethoven. Who ever hears liberal use of combined pedals in the works of the old masters? And yet why not? If we play Bach on a modern grand why should we not use all the means with which we are provided? We may try to be chaste, but we cannot go even as far as the first prelude in the *Well-Tempered Clavichord* without translating Bach into a seventh heaven of tonal splendor. The transition from the clavichord to the piano is one of immeasurable distance, even when the touch is restricted to the dryest terms. When we come to the *Chromatic Fantasia and Fugue* there is no artistic reason why we should not do our utmost to make its tonal features resemble those of one of the reverend Abbé Liszt's twittering translations of *St. Francis of Assisi* or his *Benediction de Dieu dans la Solitude*. The music courts modern methods. It was sent to Bach as a "vision of the world and the wonders that would be."

In this matter a fine artistic judgment is the pianist's only salvation. Without question certain works of Mozart's would become masses of incongruity if performed with all the tricks of touch and pedal demanded for one of Liszt's glowing Hungarian rhapsodies. The third pedal can be used—and frequently is used—with propriety and beautiful effect in some of Beethoven's sonatas, but continence must be the rule in applying its resources to music conceived before it was invented.

Listening to the innumerable recitals which crowd every passing musical season, one can be continually interested in observing the variety of conceptions as to style and method entertained by experienced performers. Some regard it as essential that the classics should be played with a dry tone and a legato suggested rather than actually created. Others strain

every nerve to keep the piano vibrating with a million overtones, so that the clearly drawn melodies of Beethoven or Mozart are discernible only like stars dimly peering through summer clouds.

Some pianists never use the "soft" pedal in classic sonatas. They eschew combined pedaling as an unpardonable sin against historical propriety. But when the classic group is finished, and they begin the inevitable Chopin they use combined pedalling incessantly and make all the master's melodies whimper like sick children. Such players would do well to ponder a passage in Kleczynski's book on the interpretation of the music of the great Pole:

"Chopin frequently passed, and without transition, from the open to the soft pedal, especially in enharmonic modulation. These passages had an altogether particular charm, especially when played on Pleyel's pianofortes."

This paragraph contains much food for thought, and not the least important item is the phrase "especially when played on Pleyel's pianofortes." It is very dangerous to say anything about pianos, but possibly one may be permitted to note that each make has its own characteristics, and that what may be effectively done with one kind may perhaps fail when tried with another. Yet, how many pianists, hearing an effect produced on one make, try to imitate it on another which is not suited to it. This, however, is aside from the main channel of thought. The point just now is to observe that Chopin's magic certainly did not lie in incessant employment of both pedals at the same time.

What of pedaling and touch in the performance of the kaleidoscopic compositions of the ultra moderns? Is there anything one may not do? An habitual observer of piano playing, such as the writer of this article, would be inclined to say that there was not. Certainly the performers—I had almost said interpreters—of the images, clouds, water reflections, bird hummings, insectiverous flashings and other bewildering natural phenomena, do not hesitate to keep the strings answering one another like deep calling unto deep. Impressionistic piano playing it certainly is. Outline seems wholly inconsistent with its nature. Let one phrase of its melody be enunciated in detached notes and the mind instantly forms an image of a well full of cracks. Shimmer, shimmer, glimmer and glitter, till one almost repeats the curse of Alberich on the waters of the Rhine, which so irritated his spirit. And yet, without playing of this type, the music is not properly communicated to the audience. We must not forget, however, that some of the "modernists" have something else to offer. Mr. Grainger, for example, says:

Modern French Composers

"The soulfully sensuous and wistfully tender and pathetic creations of the modern French composers have occasioned a reaction against 'banging' and over-energetic virtuoso playing in general, for which we can never be too thankful. They have reintroduced certain types of charmful pianism that had been neglected since the days of Couperin and Scarlatti. They have also opened our eyes to the entrancing beauties of certain long pedal effects which are particularly convincing in Debussy's *Reflet dans l'Eau*, *Pagodes* and in Ravel's *Jeux d'Eau* and *Oudines*. There are, after all, many very purely percussive and bell-like and gong-like effects peculiarly native to the nature of the metallic modern piano, which remained until so wonderfully developed by Ravel and Debussy, which, no doubt, they owe in part, if not chiefly, to their contact with Gamalans and other Eastern instruments and musics."

Mr. Grainger's passionate attachment to the bell-like and gong-like effects tinges all his compositions, and it will surely have results in the playing of many pianists. Cyril Scott is credited by Mr. Grainger with important explorations of the possibilities of irregular rhythms unsuited to ensemble performance, but readily mastered and presented to the hearer by the solo player.

All these elements enter into our consideration of modern piano playing, of which the resources cannot be near exhaustion. In fact, no thoughtful observer can deny that much of what a dozen years ago (or a little more) seemed to verge upon the revolutionary has already become conventionalized. Pianists turn on the latest illuminating currents in pedalling as soon as they enter the realm of the modern impressionistic composers, and they try to resemble each other as closely as possible. It is conceivable that Debussy and Ravel would have been the first to rebel against the application of stereotyped methods to the performance of their almost intangible compositions.

If we are to paint pictures we certainly must have color. And it appears to be the eager desire of modern composition to do anything except make music which shall challenge consideration as music and nothing else. How far can the piano go in the direction taken by the orchestra? The writers of orchestral music balk at nothing. Strauss has even told us the story of a domestic day, and shown us the hearthstone joys and sorrows of papa, mamma and the baby. Perosi has graphically shown us that Peter's wife's mother lay sick of a fugue! Mayhap the piano will yet explain the causes of social unrest or lecture on hygiene and scientific plumbing.

Much of what is done is not new in itself. Kuhnau wrote Bible sonatas a great many years ago. Why wonder that Cecil Burleigh offers an *Ascension* sonata now? But Mr. Burleigh did only what Kuhnau did. He wrote a sonata, and gave titles to the movements. The contemporaneous composer sneers at such naïvcte. Perhaps, with the aid of what Harold Bauer calls the "a-tonic" system and the third pedal, pianists will yet be able to delineate the emotions of a seventeen-year-old debutante from Chilicothe, traveling from Columbus, Ohio, to Pottsville, Penna., in a bi-plane, with a Boston Tech. man as pilot. But at present, endeavors in such directions result chiefly in "atmosphere"—and the bewilderment of the listener.

Temperament, Technic and Tact in Accompanying

By Hamilton Harty

[Hamilton Harty is a well-known music composer, conductor and accompanist. He has conducted the London Symphony and other orchestras.—EDITOR OF THE ETUDE.]

It is remarkable that there are so few first-class accompanists in this country. Even in London, where there is so much scope for them, one would be hard put to it to find half-a-dozen who are in the front rank, and those who are familiar with musical conditions in the provinces are aware that it is a distinctly rare thing to find a competent pianist who can successfully undertake the particular duties of an accompanist.

This particular branch of the musical profession would, no doubt, attract a greater number of talented musicians if it were not that the general public makes the mistake of considering musicians who specialize as accompanists as, of necessity, deficient in some quality, the lack of which prevents their becoming solo pianists.

Most professional musicians are aware that this idea is an entirely false one, but the public in general is too prone to cling to it, and it is high time means were taken to disabuse their minds. In the days when old-fashioned arias with their thin, conventional accompaniments, or ballads of the type of *Ben Bolt* and *My Pretty Jane* were the most difficult music the accompanist had generally to deal with, a more or less primitive equipment was sufficient; but nowadays in modern music, especially in modern songs, the pianoforte part requires a musician of personality, and, moreover, one possessing a complete and finished technic.

There are many passages in the songs of Wolf, Ravel and Debussy, for instance, that would require serious study on the part of the most talented of solo-pianists, besides a high degree of musicianship which they do not invariably possess.

A Complete Error

The widespread conviction that what is principally required from the accompanist is the faculty of subordinating his personality to that of the artist he is accompanying is a complete error. The pianist is, rather, in the position of taking part in a duet and must as often as not be prepared to assume the dominant place. It is simply a question of whether the musical significance of what is being performed lies more in the solo or in the accompaniment; and what is really required from the accompanist is a quick perception of the constant changes in these values, and the judgment which will enable him correctly to interchange the varying rôles of leader and supporter.

The work of the accompanist is of a most interesting nature, and his knowledge of varying types of music tends to become more comprehensive and catholic than that of most musicians. Not only does he, of necessity, become acquainted with practically everything that is written for voice, violin, 'cello and other solo instruments—but, nowadays, he is expected to have a similar knowledge of all kinds of chamber music in case he should be called upon to take part in it.

Besides this he comes into intimate contact with great artists in almost every branch of music, and experience of their various methods gives him a broader outlook and a greater knowledge than he otherwise could—in most cases—hope to acquire. It seems a pity, considering the importance and scope of his particular art, that a more distinctive name than "accompanist" has not been found for a musician whose qualifications must be of a very individual nature.

There is no doubt that "accompanist" conveys a wrong impression to most people.

It often appears that, in the eyes of musical critics, the accompanist is about as important as the piano he plays upon; a certain degree of skill is expected from him, and in most cases his work calls for neither praise nor blame.

The accompanist is so often before the public, of course, that it would be absurd for him to expect a proper criticism each time he appears, but there are times when, for example, he is concerned in the production of new music, that the importance, musically, of his work entitles him to due consideration. Such stock phrases as "Mr. ——— played the accompaniments in his usual efficient manner," or, usually, "Mr. ——— accompanied," are sometimes less than fair, and do not tend to encourage public interest in a somewhat neglected art.

The press, however, like the Almighty, helps those who help themselves, and accompanists who are seriously interested in this subject would find their position improved, and their art better appreciated, if they would insist, by means of equal prominence in programs and advertisements, on being recognized as on a plane not lower than that of the artist they are accompanying.

It is difficult to replace the word "accompanist" by something more fitting, but the following suggests itself as simple and workmanlike:—

Pianoforte—Mr. ———.

If one were asked to define the qualities which go to the making of the first-class accompanist, it could be claimed that they were all included in these three—"Temperament, Technic and Tact."

Three Essentials

Temperament is a natural gift, of course, but, then, no one lacking it has a right to take music or, indeed, any other art as his profession. As regards technic, which is an acquired quality, the modern accompanist can never have a mechanism too complete or polished. He will find full scope for all he is capable of in this direction, and the more ease and facility he possesses, the more he can concentrate his mind on purely musical considerations.

Tact is rarer than either of the other two requirements, perhaps it is the most rare of all gifts, and it is so personal a quality that there is little use in giving rules for its acquirement. In the special relations existing between the accompanist and the artist with whom he is collaborating, questions will often arise as to the proper rendering of a certain passage, and though he may know perfectly well that he is in the right the tactful accompanist will not insist upon his opinion, if the result of pressing it would be to endanger the confidence and sympathy which had hitherto existed between his partner and bimself.

To the aspiring accompanist the writer can give only one hint in this connection—it is to be like the wily Galileo, who, when he was constrained by force to withdraw his announcement that the earth was round, and obliged to agree with the general opinion that it was flat, salved his conscience by repeating under his breath, "all the same, it *is* round!"—From *The Musician*, London, England.

Some Important Facts About Studying Real Composition

By F. CORDER

Professor of Composition at the Royal Academy of Music, London, Eng.

When writing for the instruction of the beginner it is of little use to deal with the higher branches of composition, for the nature of a string quartet or an orchestral piece is beyond the comprehension of the tyro. But in speaking of real composition it is necessary to cast a glance over the whole field of the art of which the song and the pianoforte piece form but an outlying portion of hardly any account.

The best definition of musical composition is "the knitting together of musical fragments on a definite plan." If, instead of "fragments" we say "themes" (*i. e.*, complete tunes), we have to admit the operatic selection to an equality with a fugue by Bach. It is not a question of which of the two you personally prefer, or even understand; the point is that the latter involves what is called artistic skill, while the former does not. There are musical patchwork pieces of great beauty and charm, such as the novelettes of Schumann, and there are ingenious compositions of terrifying dullness, such as Brahm's double concerto for violin and 'cello; all we are concerned with for the moment is the point that musical fragments can be and have been built up into structures which not only defy the flight of time—one or two tunes have done that—but which attain to heights of sublimity and depths of feeling far beyond the scope of single ideas, however brilliant these may be. As regards the condition of a "definite plan," this is always of the simplest, as pointed out in my last paper. The measure of merit in a composition is the skill with which it is built up and the impression of unity it makes.

A Survey

It is necessary here to take a slight survey of what composers have striven for during the 500 years or so of their efforts. Beginning, naturally, with vocal music, when the tune was found insufficient for the setting of psalms and unmetrical prayers, the first and most instinctive device for expansion was to let the voices enter one after the other, in such a way that the second covered up the pauses of the first. Hence the round, the canon, the madrigal and motet were gradually developed, and culminated in the highly ingenious art of fugue, which, like Gothic architecture, may be considered the ultimate effort of craftsmanship. When this could be carried no further, attention turned to instrumental music, which then went through a period of equally marvelous elaboration, a period not yet ended, but which cannot be far from its limit. Beginning, first, by playing just the same music, or the same kind of music as was sung, instrumentalists soon demanded something giving more scope for digital dexterity, and the invention of the keyboard, as applied to the organ, did not at first help them much, but with the invention of the clavecin matters quickly improved. But music in the polyphonic style—that is, music written as if for several independent voices—was not found very suitable for one person playing on a violin or harpischord, so, although it has never been discarded, a new method had to be evolved, more effective for the performer. It was only natural, then, that instrumental music should develop along the lines of the dance-tune, and it did so. The drawback of the shortness of pieces founded on such tunes it was sought to overcome in various ways. The first and most obvious was to play in succession several tunes of as different character as possible. The suites of Bach and Handel are the best examples of this device, but it was a poor one. The constant stopping and beginning again prevented anything like a bold impression. The devices of variations and ground bass gave no better results, and very gradually a more satisfactory solution was found through the less rhythmical prelude, in which small portions of melody were interwoven with passages made of scales and arpeggios. All through the seventeenth and eighteenth centuries, then, this florid kind of instrumental music was developed, all the European cultured nations working independently, yet on the same lines, until the suite had grown into the sonata of Haydn, Mozart and Beethoven, with whom what may be called the pure architecture of music again said its last word. When structural beauty ceased to bring admiration, the sister arts were invoked and what was called, at first, program music, was evolved. Early in the nineteenth century Spohr and Weber were the leaders in the new romantic movement, which sought, by means of poetic association, to arouse the interest of the amateur in music, the technical merits of which he could not hope to understand. The charming concert overtures of Mendelssohn and Sterndale Bennett were followed by the more ambitious, but less attractive, symphonic poems of Liszt, Berlioz and their school; fierce raged the strife of the critics over the lengths to which it was "permissible" for descriptive music to go; each fresh composer felt obliged to see his predecessors and go one better, until the unfortunate discovery that he might write the most outrageous nonsense without fear, since there was no authority with power to lock him up; this discovery, I say, brought about a state of reckless revolution which might be compared to Bolshevism, were this not to give it too great importance. Some people may find their nerves agreeably stirred by Scriabine's *Prometheus* and others by the syncopated southern orchestra, or what used to be termed in my boyhood a Dutch concert (where everybody played how and what he liked. This was a family joke among the Bachs 200 years ago). But the majority of sober people with musical ears will take little heed of these foolish extravagances, and will find their pleasure now, as always, in picking out a few grains of musical beauty from many bushels of mere chaff.

It should be obvious, from this fleeting glance at the history of the art of music that, as with the student of any other art, the education of a musical composer will consist chiefly in his devouring and digesting the works of his predecessors. The art itself is made up of such multifarious details that any analysis of these in a book only becomes wearisome; when large numbers of works are known it becomes a matter for the student's intelligence to generalize from these what he had better do and leave undone. Exactly *how* he shall accomplish his purpose is a very different matter. Technic is a slow and wearisome acquirement, in no art more so than in composition. A sympathetic and experienced teacher can show him many a short-cut; without this assistance he will not get far. It is often asserted that such and such a great composer was entirely self-taught; I doubt if this can be truthfully said of anyone.

In this matter students are far better off in the present day than they were formerly. There are even books which give some help; the present writer can, he believes, claim the honor of being at least first in this field. Aforetime people used to write huge volumes on harmony, or even on elements of music, and impudently entitle them schools of composition. Such were the bulky treatises of Antoniotto, of Charon, of Colet, Weber and Reicha—all in two or sometimes three volumes, folio. Even the more modern works by Asioli and Czerny contain no atom of advice or instruction for the learner—as, for instance, how to make a piece go on when it gets stuck, or how to get contrast in your subjects without making the work seem patchy. All the writers do is to gibber about "the ancients," and then proceed to teach the A, B, C of music as voluminously as possible, with heart-breaking tables and diagrams, until somewhere on the last page you find some such sentence as this:

The Art of Finding Ideas

"Invention is the art—or rather, the faculty—of finding ideas. This term indicates that we consider it almost entirely as a gift of nature. . . . It is this which creates those new and original productions which resemble nothing which has preceded them, and which serve as models for all that come after."

One wonders what works are here alluded to. They must have been the very first ever written, if they were to serve as models for all later works, yet they are spoken of in the present tense.

Such vague generalizing is absolutely useless. The development of a young composer proceeds along definite lines, though for no two is the process quite the same. The three essential factors are: 1, Earnestness, which includes industry; 2, Intelligence, which includes memory; and 3, Aural Culture, which is never the same in any two individuals. All the twaddle about gifts of nature dissolves away when we come to examine into the growth of these three powers in a musician. Some will say that ear is a pure gift, but although the power to imitate and differentiate between sounds is sometimes met with in very young children, it more frequently is entirely absent until adolescence, and many fine composers have not possessed it to anything like the degree of their musical inferiors. With some it grows unassisted, with most it requires laborious help. Is general intelligence a gift? The whole system of education is framed on the supposition that it is not, but has to be coaxed into being and gradually built up. There are minds that startle you by the speed at which they develop, but they do not always "make good." There are dullards who learn with provoking slowness, but they sometimes go further than the most apt. Personally, I am inclined to give most importance to the first of the three factors, and to regard Devotion as most intuitive. Something—God knows what!—says to the child or the youth, "Music is the only thing worth living for," and thenceforward it becomes his obsession, no matter what obstacles stand in his path. Yet even to this I can recall exceptions: there have been those who drifted into the practice of their art without any special predilection for it and who yet

Previous Articles in This Series

[EDITOR'S NOTE:—Many of THE ETUDE readers who followed Professor Corder's instructive and at the same time always entertaining articles on musical composition will be delighted to have them resumed. There are literally thousands of people who have a strong desire to construct a little musical composition—if they "only knew how to go about it." Professor Corder's articles have been so plain that anyone playing third or fourth grade piano pieces who has had a good drilling in scales and keys should be able to appreciate them. In connection with this course as it has been running in THE ETUDE we can confidently advise a good beginner's harmony, such as that of Preston Ware Orem. Indeed by procuring the preceding and the succeeding articles in connection with self-study in the elements of harmony, many might easily learn enough to essay a few simple pieces. To the one who can compose, but who is not yet sure of his ground, Professor Corder's articles will be found invaluable. The previous articles in this series have been]:

January, 1919—How to Compose.
March—How to Use the Three Chords of the Key, and to Make Cadences.
April—Inversions and Part Writing.
May—The Dominant Seventh.
June—Ornamental Notes.
July—Uncommon Chords.
August—The Minor Key.
September—Part Writing.
December—Borrowed and Fancy Chords.
January, 1920—Making Melodies and Tunes.
February—Shape in Music.

rose to high rank, simply by industry. This kind of career is quite common in literature and painting, but less so in music and sculpture, where the artist cannot hope to live by the practice of his art.

The education of a composer should proceed on the following lines: So soon as his proclivity is discovered he should be given elementary exercises in rhythm (a course on the side-drum is ideal) and singing. As soon as possible he should be set to wrestle with the difficulties of musical notation, this being associated with the rudiments of music (*i. e.*, the structure of scales and keys, etc.), from which he would pass by easy stages to a knowledge of simple melody and harmony, such as I have outlined in the previous papers of this series. Thus far any human being of normal intelligence and either sex could be led at a very early age; but any further progress is possible only to those who respond to this education by showing special aptitude (which, of course, is of infinitely varied degree).

The cases in which music has been thus fostered are, however, rare; in general scant attention is paid to the budding talent until it has attracted attention by its uncouth attempts to perform the impossible—to compose without knowing how—and its strivings are then usually stifled for a while by the uncongenial labor of learning to play on an instrument. So it comes about that the majority of young musicians have to toil painfully at twenty over what they should have acquired with ease at the age of six or seven, and by the time they have spent two or three years on the necessary preliminary exercises of harmony and counterpoint, get so impatient to learn orchestration that they never attain the power to write a decent quartet, vocal or instrumental. Composition is generally learned entirely by practice—*solvitur ambulando*—it is picked up as they go along and merely done badly till experience corrects the worst faults and allows the despondent but persevering student to do better. Intelligence, self-criticism, ambition, all these come to the rescue, but a more systematic course of training would be of far more assistance. As for the vanity of the young composer who thinks his works better than those of Beethoven, I have never met with this vice, though I have heard it so bitterly reproved by critics and the like. Whatever it may be in other arts the young composer, so far as I know him, is under no delusion as to the value of his product. It is always so immeasurably below his ideals that I often wonder that he has the courage to go on and retrieve his blunders.

Anonymous Contribution

If he would only study more patiently and slowly! But there is the unfortunate necessity of earning a living, to which end he seeks engagement as a half-fledged organist, as an incompetent and unwilling teacher of piano, as a publisher's devil, as anything but what he really should be doing, and then we sneer at him for failing to "make good." Well-meaning art-patrons occasionally offer liberal premiums for compositions and are surprised and pained to find their schemes produce only a heap of crudities. They rarely have the sense to see that this is inevitable, that artistic work is not to be attracted by the mere jingle of dollars. The only course is to take the trouble to find out an artist worth helping and to say to him, "Write what you please and I will stand the expense." You might evoke some first-class work this way, or you might fail to find it, but perpetual failure shows that the device of anonymous competition is wasteful and barren of results.

The most curious point about the real artist in all arts is his desire to keep a little ahead of his admirers' taste and comprehension. If his best work is understood and appreciated it sinks, in his mind, to the level of pot-boiling. He must fly higher than the crowd or he is doing nothing. This is the instinct that makes for greatness, yet it is not because a man is incomprehensible that he must be great. One remembers how the critics, a century ago, deplored this tendency to extravagance in Beethoven. "If he would only return to his earlier and more lucid style!" they groaned, forgetting that no artist can possibly go backwards in his progress. But at least they were fain to acknowledge that Beethoven's development from simple lucidity to complex obscurity was an orderly growth. More frequently the young composer, through too lavish expenditure of means, starts in a wild, confused style which he will slough with time and experience—if these are permitted him. Arthur Sullivan used to say to his pupils, "Write out all the ugly and the pretty will come." This was excellent advice, for a composer's first period, when he has yet to find his real style, is a period that has got to be gone through, and blind, dogged industry is the only thing that helps. The majority of young strugglers give up the barren contest before reaching their second period—the only one that counts—and are judged by their works of unfulfilled promise.

And now see! I have expended all this time and space in talking about composition instead of being practical and telling the student just what to do in order to become a good composer. But I wanted him to know what kind of a kingdom it is that he surveys before he tries to become monarch of it. In our previous paper he has been guided through the extensive jungle on the outskirts and has now to make his way over a very broken country, in which there is no definite path. To drop the metaphor, he has to study hard and continuously the following matters:

1. The expansion of normal 8-bar melodies into those of greater length.
2. The handling of cadences.
3. The strictest of strict counterpoint.
4. Choral writing.
5. Instrumental writing.

The study of melody and how it can be extended should involve a development of his rhythmic sense, often the weakest point in a student who has devoted himself to the learning of harmony. The thorough comprehension of cadences is another matter in which many young musicians are curiously lacking. It controls the whole shape of music of every kind. The study of strict counterpoint is the most uncongenial part of our education, but it is most essential for the acquisition of the power to break up the melodic line and endow the bass with melodic interest. It has to be studied as a purely technical exercise—just like double trills in instrumental practice—and therefore it matters little how pedantic the rules are so long as you obey them. It is like learning to dance a hornpipe in fetters, or run with a jug on your head. From this to the art of pure choral polyphonic writing is a natural transition, and though some sneer at this as learning to write without ideas others will understand how to educate that elusive thing called style. It also improves the power of reading a number of lines at once, so necessary before we can begin orchestration. This latter study, so fascinating to all would-be composers, cannot be approached until the student is a highly proficient reader and transposer. Even then his efforts will be quite futile unless he can correct his impressions by having his attempts tried over on an orchestra. Where this is impossible he must curb his ambitions and write only for what instruments—however incongruous the assortment—are within his reach. The real thing to be acquired is the power of putting into pen and ink the effects imagined. This curriculum of study seems rather overwhelming, I know, but it should spread over a number of years and the dry bread of discipline be rendered palatable by the sweets of imagination. In all the arts technical labor and free fancy must go hand in hand and pursue their development together, but woe be to him who neglects the one for the sake of the other! Early composition is of many kinds and degrees; it begins where rhythmical tune-making ends; but many people are unable to perceive any difference between the two, so in order to elucidate this matter I shall have to beg you to follow me through a final discourse in which I shall treat—and I promise faithfully not to bore you—of that simpler kind of music-making which I am forced to call musical jerry-building.

The Thought Touch

When I was studying in Europe I happened to get into a "nest" of students and teachers who talked *Touch, Touch, Touch,* from morning to night. Every conceivable angle of the fingers and the arm and the hand was discussed. The only thing I missed was the "thought touch."

No matter how persistently and conscientiously you endeavor to cultivate touches that are automatic in their administration to the keyboard, you will have nothing in the end if you do not have the "thought touch"—that is, if you do not put a thought behind all of your single and collective keyboard operations. Michaelangelo, whose masterpieces become greater in the world estimation as the centuries roll by, was not merely a great sculptor, architect and painter, but a great thinker, statesman and poet. He had the idea of the thought touch in art constantly in mind and expressed it, "The hand that follows the intellect can achieve." Far better to follow your intellect, than to follow a method and leave the intellect out of the consideration.

How Shall We Spend It?

By T. McLeod

The life in us is a sort of Divine capital, which we are privileged to invest as we will. To the vast majority this investment is a matter of no moment. To others—those who think—it is a serious responsibility. Most of us live lives of pleasure, varied by necessary work to store up the means for indulging ourselves in the particular kind of pleasure we like.

The pleasant whirl of the social life engages many; others "go in for" making things—gardens, houses, building up a comfortable fortune, much as children collect bright buttons or birds' eggs. Still others move along a higher path, and become students, scholars, scientists. Instead of bright buttons, or birds' eggs, they collect facts, seek out new combinations of old facts. It is all—whatever way we look at it—the collection of something; for the faculty of acquisitiveness is large in every son of his mother born into this world.

One of the most satisfying things to collect is —music. True, it is the most intangible of all things, but it pays large in dividends. One has more all-round pleasure out of it than anything else. And it is a pleasure that never cloys.

Introducing Yourself to the Pupil

By Sidney Bushell

How do you proceed when a pupil presents himself for his first vocal lesson?

Do you start him "tone producing" immediately, before you, practically a total stranger and a recognized tone critic at that? If you do, is it any wonder if you get an entirely false impression of his possibilities, latent or otherwise, and in consequence incur the risk of starting him wrongly?

Surely it is better to "break the ice" first, and avoid this danger.

My conception of the first lesson is that it should be more of a fraternizing session; a time to establish amicable and sympathetic relationship, instead of plunging into work right away.

By your attitude you can impress him that you are as enthusiastic about giving his voice a chance as he is himself. If possible, get him to talk about himself; his voice, and his ideas as to how it is produced. By judicious questioning you will be likely to learn far more about his needs when actual vocalizing begins than by making him sing at once.

Speak for him, briefly and *untechnically*, the *facts* concerning voice production. It is probable that his knowledge in this direction will go no further than a hazy notion that tones are, in some way or other, produced by the vocal chords, and that his thoughts have never gone beyond the area of the throat with regard to singing.

What a help it will be to both of you later on, when you have a definite reference to the resonators, the masque, and so on, if, in this first lesson, instead of having made him use it blindly, coupled with the handicap of nervous self-consciousness, you have, as it were, taken his instrument to pieces before his eyes and helped him to understand the duties of the various parts. Lead him to understand that the vocal instrument is there and ready for use, and all that he has to do is to learn, under your direction, how to use his instrument to the best possible advantage.

Scales in Four Octaves

By Angela Becker

How many piano teachers teach the one octave scale? Probably more than one would imagine. Some (and let it be said softly) neglect the scales entirely. They, of course, are the worst offenders. One could almost impossible to master the four octave scale; but Do not allow your conscience to rest until you instruct your students to play the scales in four octaves.

At first a young student may hesitate and think it almost impossible to master the four octave scale; but if each hand is practiced separately before playing both hands together the apparent difficulty will be removed. What a satisfaction it is to the students to be taught to play the scales properly. It is often to them a convincing evidence of having a first-class teacher, besides being invaluable to them in their musical training. It may require a little extra effort for some teachers, as does anything really worth while.

Getting the Most from Technical Exercises

By OSCAR BERINGER

Professor of Pianoforte Playing at the Royal Academy, London

In order to impress the meaning of technique once more, I quote from last article. The word technique is used to describe the mechanical preparation in music, as in all other arts. In pianoforte playing the object of technical exercises is to train the muscles and nerves of the fingers, hands and arms to perform their physical musical functions. In order to produce variety of tone, the movements of fingers, hands and arms require different action. It becomes necessary, therefore, to include touch in our research. In fact the two are so bound up together that you cannot separate the one from the other.

Franklin Taylor in his book of *Technique and Expression* puts it very neatly as follows:

"Since the pianoforte is, by reason of its construction, one of the most mechanical of all instruments, everything must in reality be produced by mechanical means, and there must be a suitable technique for every kind of speech of which it is capable. Thus there is the proper technique for rapid passages, whether of single or double notes—for sonorous chords, for light and delicate staccato, for a broad and singing melody, for an infinitely delicate phrase like a whisper, for accompaniment to a melody—even for a single note, that the right quality of tone may be produced. All these varieties of technique, each of which requires separate and special study, form, taken collectively, what is known as touch."

Another factor which must also have its place in these physical training exercises is rhythm. Rhythmical accentuation plays a most important part in the proper performance of technical exercises. Before dwelling on the practical aspect of technique I think it will not be without interest to give a short sketch of its evolution up to the present day.

Revolutionary Changes

We need not go further back than the middle of the 19th century, as the instruments before that time differed so much from our pianos now-a-days, that their manipulation required very different treatment. I have already told you in a former article that in 1850 and even later all passage work was taught with finger movement only, the arms being held close to the body in as rigid a position as possible, in order to prevent the arm muscles from rendering any assistance. Even octave passages were played with a stiff wrist and arm. The very light touch of the piano of that period made it possible to play—yes, even in an artistic manner—in that straight-jacket position. This would be manifestly impossible on our present instruments.

With the advent of composers like Beethoven, Chopin, Liszt, etc., whose compositions extended the technical possibilities of the instrument in all directions, pianoforte makers set to work to produce instruments to meet these demands. They extended the compass of their pianos, and tried above everything to produce a fuller quality of tone, which necessitated thicker strings and heavier hammers. Also another string was added to each of the middle notes of their pianos. This of course had the effect of making the touch much heavier. All these many improvements have given us such magnificent Concert Grands as are produced by Chickering, Steinway, Broadwood, Bechstein, Erard and others. So let us be thankful and try to acquire a technique that will permit us to produce all possible nuances of which these fine instruments are capable.

Louis Plaidy, horn 1810, died 1874 in Saxony, was the first who published a book solely containing technical studies.

While such teachers as Moscheles and his confréres still taught everything (even octave playing), with stiff wrist and arm, Plaidy advocated loose wrist in octaves. This was a distinct advance, but it was permitted only in staccato. For legato the fingers had still to step as high as possible, and to produce the tone you were taught to strike the key.

Thalberg's Advice

Great pianists of that day, especially Thalberg, born in Geneva 1812, died in Naples 1871, did perceive the impossibility of producing a singing quality of tone by striking the key. In his *L'Art du Chant Applique au Piano* Thalberg says: "One of the first conditions for obtaining breadth of execution as well as pleasing sonority and great variety in the production of sound, is to lay aside all stiffness. It is therefore indispensable for the player to possess as much suppleness and as many inflexions in the forearm, the wrist and the fingers, as a skillful singer possesses in his voice.

We must draw from the piano all the sound it can emit, not by striking the keys, but by playing on them from a very short distance; by pushing them down, by pressing them with vigor, energy and warmth. In simple, sweet and graceful melodies, we must, so to speak, knead the piano; tread it with a hand without bones, and fingers of velvet; in this case the keys ought to be felt rather than struck."

Now this sounds all very nice and ideal, but it does not take us much 'forrarder.' For instance we are not told how that "kneading" process is to be accomplished, nor how we are to make our hands feel "boneless."

Friedrich Wiek, the father of Mme. Schumann, in his book *Piano and Singing* warns pupils against striking the key and also against unnecessary key pressure after sound production, "for fear of being laughed at by every piano-maker's apprentice." He evidently meant to convey that the apprentice knew more about key treatment than did most of the pianoforte teachers of his time.

Deppe's Innovations

But to Ludwig Deppe, born 1828, died 1890 in Berlin, belongs the credit of first going systematically and scientifically into the question of key treatment, in pianoforte touch. Deppe was not only a pianoforte teacher, but an all-round musician. He was for some time conductor of the Imperial Opera in Berlin. He was, however, so impressed with the necessity and importance of reform in pianoforte playing that he gave up all his appointments to devote himself entirely to pianoforte teaching.

Unfortunately he left behind little or nothing in writing, but some of his pupils have published books on the Deppe method, from which we can gain a pretty clear insight into his ideas and system. Some of these books are by American pupils of his—the most notable being by Amy Fay, Clark-Steiniger, Galand and others. Since Deppe started the campaign, many have followed and have aired their special views on the subject of pianoforte touch. These include Matthay, Townsend, Breithaupt and Dr. Steinhausen, the latter a surgeon, who treats the subject entirely from the physiological standpoint. In my opinion his book is the most important one that has so far appeared, but I do not think it has been translated into English. In trying to sum up the results of this campaign, I find that the chief aim in all these various books is to advocate the use of arm weight versus muscular finger action.

Breithaupt, in his book, says: "All books of technical studies ought to be destroyed. It would be the salvation of humanity." Further on he remarks: "Velocity and the much vaunted finger egalité have their seat in the brain, and can only be acquired by a free rhythmically harmonious swinging of the arms. All mechanical studies are useless and false, because movement and muscular contraction which has not a definite object neither exercise nor cultivate the brain."

If this were true, what a blessing for aspiring pianists—no more technical exercises! But unfortunately weight touch, important as it undoubtedly is, does not exhaust all the manifold means we have to employ to produce tone variety, nor is it possible to get real agility in passage work without exercising the finger muscles. For Heaven's sake let us use all means at our command to try and make the piano express everything it is capable of doing.

I quite agree with Breithaupt that purely mechanical practice of finger exercises is futile, but why practice them purely mechanically? I have already shown in my last article how this can be avoided, and therefore need not go over the ground again. No, you may take it from me that it is impossible to become a really capable and artistic pianist without going through a course of technical preparation. After these preliminary remarks, I now come to the practical part of the subject.

Kinds of Touch

The first point to be considered is which kind of touch, legato or staccato, should be taught first. At present this is still rather a controversial point. Some teachers prefer to begin with staccato touch. I unhesitatingly say legato. My long experience in teaching has shown me almost invariably that those pupils who begin first with staccato touch find it very difficult to acquire a satisfactory legato touch afterwards. In fact, some never acquire it at all and, uncomfortably conscious of the lack of smoothness, down goes the pedal, often in places where the pedal should not be used at all. After all, a beautiful legato is more important than the crispest of staccatos.

Having settled this point, we will now consider the order in which the various technical exercises ought to be taken. Five-finger exercises naturally come first. The fingers must rest on the surface of the keys, and the keys must be depressed by arm-weight, the whole arm from shoulder to finger tip participating in this operation. The weight must be transferred from finger to finger, care being taken that the same amount of weight is being applied to each finger. Thus the amount of tone will remain the same, be the note played by first or fourth or any other finger. As the pianoforte tone decreases rapidly, especially in the higher notes, it is advisable not to practice *too slowly*. One note must not cease before the next is played, else you would have no legato. Legato means joining one note to another with no cessation of sound between.

It is advisable that pupils should commence with two-finger exercises at first, then with three, four and eventually five. Schmidt and many others have published exhaustive five-finger exercises. It is therefore not necessary for me to give examples here. I cannot impress too strongly upon teachers the necessity of practice in transposition from a very early date. The student should be made to transpose at the keyboard, not from printed or written notes. At this early stage some teachers still advocate five-finger exercises with one or more notes held down while the free fingers are exercised. I am afraid I was one of the culprits myself a good many years ago. Such exercises are undoubtedly both useful and necessary, especially so as to ensure correct part playing. They should, however, never be attempted before the pupil is thoroughly accustomed to keep the arms in a loose condition, all the muscles being in a relaxed state. Commencing these exercises too soon invariably leads to stiffening of the arms; in other words, contraction of the muscles.

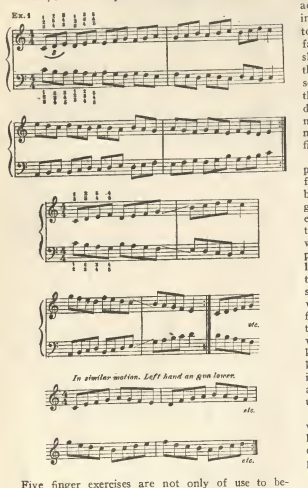
So far the hands have been stationary on five successive notes. The next thing they have to learn is to move over the keyboard without altering their shape, excepting for the necessary slight contraction and extension which these exercises require.

Even Movement of the Arm

The most vital point in these new exercises is the even movement of the arm from group to group. The arm must, so to speak, float over the keys, the muscles feeling thoroughly relaxed. If this is not insisted on, the result will be jerky and uneven. These exercises must also be transposed at the keyboard, the fingering remaining the same throughout, regardless of black keys.

We begin these exercises with three-finger groups, as two-finger groups would compel the hands to be raised

between every two notes, which, at this stage would be harmful, as it would prevent a continued legato.

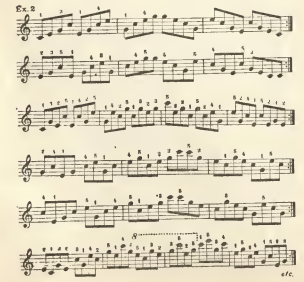


Five finger exercises are not only of use to beginners, but are also necessary for advanced students, as they help to keep the hands and fingers in good playing condition, and are also the best test of finding out the equal distribution of arm-weight from finger to finger.

Many teachers take scales after five finger exercises, but, in my opinion, it is better to take broken-chord exercises first as they do not require an absolutely new movement. The only difference is a slightly greater extension of the hand. For very small hands, it is better to begin these exercises with the dominant seventh before taking octave positions. A slight lateral movement of the hands and arms makes it quite possible for small hands to play even broken chords in octave positions perfectly smoothly. It is of the utmost importance that even these primitive exercises should be always played rhythmically, the rhythm being constantly changed. This helps not only in fostering a rhythmical sense in the pupil, but also compels him to keep his brain on the alert, and prevents any possibility of purely mechanical finger movement.

Transposition is particularly necessary in these exercises, as it will materially assist the student in sight reading. Most passages in compositions being constructed in scales or arpeggios, transposition will naturally help him to analyze such passages almost at a glance.

The following are a few specimens of these exercises.



The Importance of Scales

Now is the proper time to begin scales. It is not advisable to take them sooner, as they require a change in the position of both the hands and arms, in order to allow the thumb to pass under the fingers. To facilitate this movement the hands must be turned slightly inwards, the right wrist turning slightly to the right, the left in the opposite direction. In the scale of C, for instance, after the first three notes, the thumb has to pass under the third finger to reach its destination. This necessitates a slight turning movement of the lower arm from the elbow, and a little more when the thumb has to pass under the fourth finger.

It is easily realized that the movements in scale playing are much more complicated than those required for the previous exercises. In most Technical Study books, preliminary exercises for thumb movement are given. These must be taken *cum granum salis*. Those exercises, for instance, with tied fingers are bad, as they have the effect of stiffening hands and arms. The weight required to keep down the tied notes will also prevent the equal distribution of weight. If preliminary exercises seem to be necessary, it is better to take them from the actual scale itself. That is to say, divide the scale into two portions, first the one which requires the thumb to move after the third finger, and then the portion which requires it after the fourth—no notes being held down. It is not advisable to commence with the C major scale as other keys are much easier, for instance E or B. These keys require a less artificial shape of the hand, and it is also much easier for the thumb to reach its note after a black key as this leaves more room to pass under.

Chopin invariably made his pupils begin their scales with B major. To acquire an absolutely perfect legato, it is necessary to insist on slow practice and of course with separate hands. Not until each hand can play its part without hesitation perfectly smoothly, must the hands be taken together. When this is done, I should recommend beginning at once in contrary movement, choosing scales in which the fingering is identical in both hands. Not to commence scales with C major may startle some people, but as I am taking for granted that previous exercises have been transposed into different keys, there ought to be no theoretical difficulty, and, technically, C major is the most difficult scale of all, in consequence of being on all white keys.

Naturally we begin with one octave before extending to two, three and four.

Before concluding my remarks on the practice of scales, I must call attention to the fallacy which still exists in certain quarters that the arm is to be kept perfectly still, the elbow being on no account allowed to help the thumb to smoothly reach its note. But, in heaven's name, why should not the elbow assist if it helps to make the scale easier and smoother? The arm must move gradually along with the hand, the wrist swinging slightly upward each time the thumb approaches its note. It will be found that this necessitates a slight movement of the elbow. In this way the most equal tone is ensured, and the greatest rapidity attained.

Extended Arpeggios

Extended arpeggio study is the next problem we have to consider. The position and condition of fingers, hands and arms are very much the same as in scale playing, only that the swinging movement of the arm is still more pronounced on account of the greater intervals the thumb has to reach. This necessitates an undulating movement which may almost be likened to the waves of the sea—naturally not those occasioned by a violent storm. And, similarly, the movements must never be exaggerated, but must always be free, and look graceful.

My next article will conclude my remarks on technical exercises and will also have something to say on their relation to studies (etudes).

The Hateful Half Hour's Practice and Some Ways of Overcoming It

By Mrs. M. R. Homer

A question which seems to puzzle most mothers is how to get the child to do a required amount of practice. In my experience that which produces results with my small daughter in her study of the violin is to make her daily practice appear like *play* rather than work.

The half hour right after luncheon seems to be the best time for this, much better than after school when the normal child should play out of doors.

Some days we pretend that we are having luncheon down town at a café noted for its fine music. For days they haven't had any music and I say that I won't come any more unless they do have music. She immediately begins to play the game, and as soon as possible she hurries to the living room and gets out her violin and plays to me, while I slowly finish my tea.

Sometimes we are at the theater. I am one of the big audience and come in late. As I hurry to my seat I whisper to the lady near me, which may be the piano lamp or a jar of flowers, "So sorry I am late. Aren't they going to play again?"

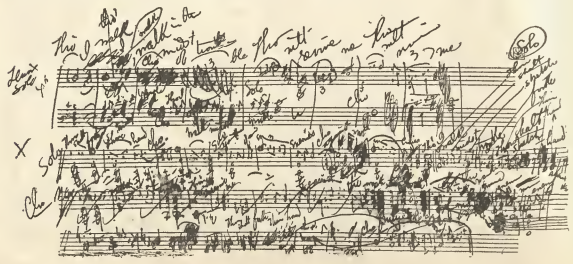
Suddenly she starts to play, and as I listen breathlessly she bows and smiles and graciously consents to an encore with my accompaniment on the piano, which sometimes is my desk or the sewing machine, and while I make believe play the harp she repeats over and over her not very musical scale.

Of course, it is not altogether easy for a busy mother to take the time, but if with a little tact and camouflage she can play the game and get cheerful work out of a child's usually hateful practice hour, it's well worth while.

How Some Composers Compose

The supposition of the general public is that composers sit down at the table or at the piano and write down at once some beautiful masterpiece snatched from the gorgeous wells of inspiration. As a matter of fact, most works are carefully worked out mosaics of an infinite number of trials.

Mr. Harry Rowe Shelley, the eminent American composer, who was a pupil of Dvořák, recently completed an anthem, and accompanied the manuscript of his latest anthem, *Search Me, O Lord*, sent for publication with his original sketches, indicating in some way the number of additions, changes, corrections he had made in the space of a few measures. The enclosed cut shows the process that this had been through. The entire sketches made for the anthem occupied two large pages of music paper.



Attention as a Factor in Piano Study

By CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

Every piano teacher will agree that there are few human attributes so unstable as attention. That a pupil is present in body, indeed, is no indication whatever as to the location of his mind, which ,like the Hindoo's astral body, may be wandering anywhere on the earth or the heavens above. Nevertheless, until instructions are understood and acted upon, they are worthless; hence the teacher realizes that he must use every possible device to seize upon this mental will-o'-the-wisp, and having caught it, to guide it along the desired channels of thought and action.

We may distinguish between two general classes of attention, *immediate* and *derived*. In immediate attention something attracts the mind instantly and spontaneously, because it fulfils some urgent desire of the person thus affected. For instance, it is a bright January day, and little Johnny's mind is occupied with the idea of trying his new skates, with which he was presented at Christmas.

But Johnny has "examples" to make up after school; hence, in order to obtain the object of his *immediate* attention, he must fasten upon the problems which must first be solved; an attention that is *derived* from the necessity of the case. He has no personal interest in these problems; but he labors over them desperately, because that is the only way in which his attention may be free to follow its own inclinations.

Evidently, Johnny will skate, when his attention is immediate, with much more pleasure than that which he displayed in the school room, where his attention was derived, and even *forced*. Perhaps, however, on the next morning, the teacher will present to Johnny some new problems in arithmetic of so interesting a nature that they will claim his attention as immediate. In consequence, he will work over them with a zest that will produce results infinitely better in quality than when his attention was derived.

In piano teaching, therefore, the question arises not simply how to attract the pupil's attention, but how to secure attention of the best possible quality: namely, an attention that is immediate, rather than derived, or *forced*. The old idea of thankless tasks and dull routine must accordingly be softened down, if the proper quality of work is to be produced; and the pupil must be brought to feel that his piano study is an agreeable occupation, satisfactory to his natural desires and instincts.

Pleasing Music

Unquestionably, the most direct means of appeal to the pupil's attention is through pleasing music. Dry, pedagogical music implies in every case forced attention, if any; bright, attractive music secures immediate and vital attention. Hence music should be selected, not merely for its intrinsic value (which, of course, should always be considered), but also for its power of appeal to the pupil's taste. In general, that taste demands primarily modern, up-to-date music rather than the classics, just as a young person prefers to read for his amusement a modern novel rather than Shakespeare or Milton. Let the classics be introduced judiciously, therefore, in small doses and as the pupil is prepared to appreciate them. In the words of Tobias Matthay:

"Give the children music which they can enjoy (and that will probably be quite modern in feeling) and from this gradually lead them to perceive that which is in an idiom more difficult for them, an older idiom, or one more complex, and hence more difficult to master. Lead always from the simple to the complex in idiom, in construction, and in feeling; lead from the idiom of to-day to an understanding of the idiom of yesterday."—Matthay: *Musical Interpretation*.

Often, too, a pupil will ask for a piece which he has heard somewhere, perhaps at a concert. It is always well to gratify such a wish, unless it is obviously impracticable, since it may arouse that immediate interest for which we are striving. Sometimes the pupil's interest is so excited in this way that he will master a piece ordinarily much too hard for him. A young pupil of mine became enthused over Lhevinne's playing of Poldini's *Marche Mignonne*. It seemed a hopeless task for him to attempt, as he was in the lower third grade; but in an incredibly short time he was able to play it accurately and with unwonted spirit; and in consequence the whole field of his accomplishment was enlarged.

A less direct, but equally cogent, source of appeal to a pupil's attention is in the stimulation of his imagination. The above mentioned pupil was anxious to study the *Marche Mignonne* because it was associated with pleasurable experiences. If, now, we can connect any other desirable piece with such experiences, similar results will follow. Let the piece suggest some familiar ideas; let it be associated with some scene or story, so that it is no longer a dry succession of notes, but represents a sail on the lake, a game of tag, a military parade, or the like. How much of the popularity of Beethoven's Op. 27, No. 2 is due to the title *Moonlight* which was bestowed upon it by someone with a genius for advertising? Give the pupil a piece with a title such as Schumann's *Soldiers' March* or *Happy Farmer*, from Op. 68, and he will instantly vivify it with a whole train of interesting events. If a piece has no such title, he may be encouraged to invent one, and to work out its application for himself. I once induced a beginner to work zealously upon Wohlfahrt's little duets by getting him to suggest a title for each, *Santa Claus' March*, *Brownies at Play*, etc.

A Means to an End

I am not now making a plea for program music, except as a means toward a vital end. When this imaginative touch has served its purpose, which was to make the necessary connection with the pupil's previous experiences, he is prepared to turn his attention to the distinctively musical factors. Attention, indeed, must have more than one element to feed upon, otherwise it will fly away to other pastures. So, to keep the pupil's mind engrossed with his music, let us present the latter in as many aspects as possible, each of which may claim his attention in its turn. Let us show him the beauty of the melodic curve, the continually recurring pulse of the rhythm, the essential unity of the phrase, with its progression up to the point of climax. As the piece unfolds, let each large division deliver its individual message, and finally let all be fitted together into coherent shape. Above all, the pupil should be taught to *listen to his music* by ear training exercises that deal with important motives of the piece, or by hearing the piece played, as a whole or in parts, and by commenting upon its interpretative features. Something should also be learned about the composer, his school and rank, and the distinctive features of his style.

Clarence G. Hamilton

In considering the subject of the pupil's attention, we must bear in mind the two occasions on which this is to be sought—during the lesson hour and also during the practice periods. All the contributing factors thus far mentioned—direct interest in the piece, imaginative ideas connected with it, study of its musical components—apply equally well to each of these occasions. Moreover, any device that will attract the attention during the lesson is sure to react favorably upon the practice time; and vice versa. A new idea vitally grasped in the lesson time, for instance, inspires the pupil to work it out in his practice, while the successful solution of problems by practice makes the pupil eager to display his new-found knowledge at the lesson.

Serviceable capital may be stored up by cultivating the pupil's curiosity. Teach him to *think about the music* by asking him questions whenever practicable, instead of solving the difficulties for him. If something is wrong in his playing—rhythm, fingering—ask him to find the error, and when he has found it, to mark it himself for future guidance. Let him examine and describe the melody and the form; let him look up definitions, or details of the composer's life in the reference books with which he should be provided. This active condition of his mind may result in his turning the tables and asking questions on his own account—a blessed relief from the placid apathy with which so many pupils are afflicted! So let there be a constant interchange of ideas between teacher and pupil, in which the teacher applies the match to the pupil's enthusiasm, that is ready enough to take fire if it only has the proper incentive.

Require Careful Investigation

Similar methods may be employed in the pupil's practice, if he be required to perform certain tasks that will necessitate a careful investigation of the music, such as to write the fingering to given passages; to add or correct phrasing marks; to set down and describe prominent motives; to examine and decide on the form of the piece, etc. In other words, instead of going through a perfunctory succession of finger motions, he will proceed to study the piece as he would any school lesson.

Variety of treatment is another means of holding the pupil's attention during the lesson. Topics should certainly be presented in an orderly succession; but an order, however logical, should not be inevitably followed. Naturally, the lesson opens with technical drill; but even this drill may be cleverly varied so that it does not become monotonous. Scale studies, for instance, may be alternated with arpeggio exercises, and these types varied by drill upon special muscular motions, or by technical figures drawn from other material in the lesson. After this drill, representing a new study by A, a new piece by B, a review study by C and a review piece by D, these may be taken up in the order: A, B, C, D; A, C, B, D; B, A, C, D; B, A, D, C, or in many other orders, so that the pupil may con-

stantly come in contact with what is unexpected and so be stimulated to interest. The pupil may be taught to give equal variety to his practice by listing the several items, giving a fixed time to each, and changing their order from day to day. He may be asked, too, to transpose his technical exercises into various keys, and by playing them in a different key each day, to have constantly something new to think about.

The Ultimate End

Perhaps the best substitute for immediate attention is that which is excited by the thought of an *ultimate end*. We all know the value of having an object in view for which to strive. Just so, the pupil will practice with redoubled vigor if he has a definite and interesting object toward which his attention is directed. And this object must not be too remote. It is not enough for us to tell a child that he will appreciate the ability to play when he is "grown up." That time is for him in the infinite distance, far removed from present endeavor. But let him have a certain occasion in mind—a recital, a Christmas party—on which he is to play a certain piece, and his practice upon it will take on a new meaning. With the younger children very tangible rewards may be offered, such as a gold star for a well-learned lesson, or even payment for practice. The latter method, in which a child is given perhaps a penny for each ten minutes, may be very effective incidentally in teaching the value of money and the independence of a salaried position!

Pupil recitals, mentioned above, furnish further incentive in the wholesome spirit of rivalry which they encourage. Each pupil, observing the attainments of his companions, desires to do as well as they, or even better, if possible; and in consequence, attacks his work with added zeal. The same incentive may come from meetings of pupils at the teacher's studio or home, during which they interchange ideas about music and take pride in displaying their progress to one another. Class lessons, when practicable, have a similar effect.

It is evident that attention will be more easily secured when the mind is fresh and active. Accordingly, both lesson and practice are best placed in the morning hours, before the pupil is fatigued with the routine of daily tasks. Unfortunately, piano lessons must often be given after school hours, when the child is too fatigued to attend to them; but the teacher can urge his pupils to perform at least a part of their practice before school, when a twenty-minute period is often more fruitful than an hour late in the day or in the evening.

There is no extraneous incentive to attention, however, that can compare in power with the enthusiasm of the teacher. Per contra, if he is apathetic and dull during the lesson, he has destroyed all hope of arousing the pupil's interest. A teacher who is so tired or bored that he lies back with closed eyes and wandering mind while a pupil stumbles through his piece, has no right to be giving a lesson; for he is harming rather than benefiting the pupil. Whatever our fatigue of mind or body, let us during the lesson be constantly "on the job," inciting the pupil to his best endeavors, quick to detect errors, just and alert in criticism, fair in praise or blame.

Let the Teacher be "Gai"

An old French treatise on piano instruction, enumerating the qualities of a successful teacher, concludes with the advice, "above all, let him be *gai*." Exactly; let the teacher be bright and cheerful, enthusiastic, even a bit humorous toward the particular matter in hand, and he will create a "play" atmosphere that will make of music a recreation rather than a drudgery, and that will tend to produce a music-lover rather than a mere technician. If, as is true, it is the intense desire for some object or ideal that arouses the immediate and most effective form of attention, let us fill the pupil's mind with that joy in musical expression with which every music student should be inspired; let us show by our words and acts that we ourselves are actuated by an equal enthusiasm for our chosen art, and the problem of attracting and holding his earnest attention will be effectually solved.

Check It Up

By Watson Y. Buckley

In business, engineering, science, in fact in all branches of the various undertakings in which men expect exactness and care, elaborate provisions are made for "checking up." No work passes out until a competent checker goes over it to see that it is right. The more important the work the more need there is for care and competence upon the part of the checker. The active student, whether under the tutelage of a good teacher, or whether studying alone, should carefully check up his work in every study and every composition. Indeed it might not be a bad plan for the student to write out on a slip of paper such headings as these.

1. Where can the touch be improved?
2. Where can the fingering be bettered?
3. Where is the tempo at fault?
4. Where is the expression indefinite?
5. Where is the rhythm halting?

Remember, if some one did not "check up," no bridge would be safe to pass over; no order of goods would reach you in satisfactory condition; no prescription would be safe to take; no building would be safe to tenant. Check Up.

Why Can't I Play, After I Have Studied for Years?

By Lillian B. Martin

Knowing how to play and playing are two distinct things, and should receive undivided attention of all who yearn for musical supremacy. One may possess a thorough knowledge of music and yet be unable to render a selection perfectly. Knowing how to play, and not being able to play, is characteristic of many pianists. There are pianists who have taken music lessons for years, understand music thoroughly, know how to play, and know how a piece should be played, and yet who are unable to play a piece as it should be played. Being unable to play after studying music for years strongly indicates carelessness of past method, inadequate preparation and the study of advanced lessons before the elementary lessons were mastered. The teacher is partly to blame for such deplorable results for not insisting that the pupil thoroughly master a lesson before proceeding to the next, but the pupil, as well, should have been sufficiently interested in his work to endeavor to acquire accuracy and technic.

Few people can take up a new piece of music and play it through without making a discord, nor should everyone expect to do so without years of diligent practice. But anyone who has studied music for years should be sufficiently qualified to play old familiar music without murdering the harmonies and miss-firing the melody.

Accuracy and velocity demand a great deal of earnest practice. Practice is the guide to perfection and unremitting interest is indispensible to accomplishment. If one's musical education has not been all that could be desired, one has always an opportunity to improve. If you find any difficulty in playing a piece of music correctly, and you are constantly making serious mistakes in your music, do not be discouraged, but endeavor to improve. If you find a piece of music difficult to play it would be advisable for you to practice each measure separately before attempting to execute the entire selection. In this way you can easily discover the difficult points, and you can readily rectify the serious mistakes you constantly make, while trying to play a selection. And in this manner you can learn to analyze each measure in a selection, will know the piece thoroughly and will avoid the humiliation of stumbling over the notes when you desire to play smoothly and correctly for a listener.

If you will devote two hours daily to practicing and analyzing each measure of a piece of music you will easily remove the difficulties which confront you; this will also stimulate your musical interest and you will derive much more pleasure out of your music when you have put serious work upon it. The greatest difficulty in playing the piano lies with the left hand. The left hand is not so flexible as the right hand and for this reason the left hand requires a great deal more training and practice, and daily exercises for the left hand should be diligently practiced.

An Improved Method to Facilitate Sight Reading

By J. Keller Kirn

A child in a short time learns to recognize "A" as the first and "Z" as the last letter of the alphabet as quickly as "M" and "N," the letters in the center of the alphabet, but even an advanced student of music must stop to count in order to ascertain the lowest and highest note, although there are exactly the same number of lines used to portray music on a piano as there are letters in the alphabet.

Numerous attempts have been made to make it possible to read notes as quickly as letters, but until recently all such methods have been radical and impractical. The following system does *not* necessarily require new means of printing music, but may be adopted by any teacher who cares to introduce it merely by making the leger lines, as indicated, a little heavier (that is E and F above the treble staff—and A and G below the bass).

This method to facilitate sight reading uses heavier lines to indicate the first and last lines of staffs above and below the regular staffs.

1 Indicates the first and last lines of the staff of the bass clef.

2 Indicates the first and last lines of the staff of the added treble clef.

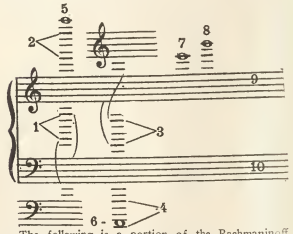
3 Indicates the first and last lines of the staff of the treble clef.

4 Indicates the first and last lines of the staff of the added bass clef.

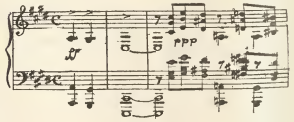
5 Ordinarily a person would have to stop and count the lines to ascertain this note, but by this system you can see at a glance that it is on the second added line above the staff of the added treble clef and is C at the extreme end of the piano, while 6 is A, the last note in the bass of the piano.

7 You can see at a glance that this note is E on the first line of the staff of the added treble clef, while 8 is B on the third line of the staff of the added treble clef.

9 and 10 The lines of the staffs of the bass and treble clefs are to remain normal.



The following is a portion of the Rachmaninoff *Prelude*, marked with heavy leger lines to facilitate reading:



A Gracious Assent

It is a sort of shyness on the part of the musical performer to hesitate and make demur when asked to play. How much a gracious and instant assent lends to the playing of even a simple piece. It takes courage to play at once, but that, like everything else, is a matter of practice. Get your mind into the habit of assent. Determine beforehand that you will say yes when you are asked to share with the listener the boon of music that you have so laboriously acquired by years of practice. Particularly is this a point for emphasis in the teachings of the child. Insist upon its playing with cheerful alacrity upon request, and we will have more agreeably disposed musicians to give us of their musical riches when we ask them to play.

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tschaikowsky (August); Berlioz (September); Grieg (October); Rossini (December); Wagner (January); Schumann (February), and Schubert (March).

Felix Mendelssohn-Bartholdy

Has anybody realized that Mendelssohn is the most popular composer in America? Why, no marriage takes place without him, or at least not without his famous *Wedding March*. Its theme is synonymous with nuptial benediction "for better for worse!" In the "movies," in Vaudeville a few notes from that composition brings better than any other suggestion a complete picture of the hymeneal altar before your eyes. Mendelssohn has married more couples than all the priests in the world taken together!

Emerson in his *Compensations* says that for what is given to us in exuberance on one side something else is taken away from the other—*quid pro quo*—give and take. We find this theory strikingly illustrated in Mendelssohn's career. Wealth, the most favorable opportunities, contentment and happiness were granted to him in the most lavish measure. His existence was almost entirely free from care and sacrifice. But just the absence of struggle and sorrow deprived his creations of that depth of feeling, of that dramatic intensity, of that note of tragedy which can only be expressed by those who have suffered, and which alone in the work of art stirs the innermost recesses of the listener and makes him weep, tremble, pulsate in sympathy with the composer. Mendelssohn might have become a second Bach or Beethoven had he had enough suffering to fecundate his genius.

See the life of other famous musicians—see poor Schubert not being able to buy music paper to write down his inspirations and being compelled to teach reading and writing to the children of the poor for his daily bread; see poor Chopin who died in Paris "without a grave—unknell'd, uncoffin'd and unknown!"

What a contrast to Mendelssohn, whose musical talents were carefully and systematically cultivated from early childhood, whose loving, tender parents continuously supervised his education, his development, and supplied his every want.

A Remarkable Family

Felix first saw the light in Hamburg the 3d of February, 1809. His father, Abraham Mendelssohn, grandson of Moses Mendelssohn, the eminent philosopher, was a well-known banker in that city. Felix was the second of four children. Fanny, the oldest, then Felix, Paul and Rebecca. His mother Leah (born Salomon) had a most brilliant mind. The name Bartholdy was assumed by her brother, Consul-General Bartholdy, upon his conversion to the Christian faith. Felix's father also assumed this name. When the French entered Hamburg in 1811 the entire Mendelssohn family escaped to Berlin, where the bank founded by the father is still in existence. Abraham M. was a devout Israelite, but he permitted his children to be baptized in 1821 and educated them strictly in the Christian religion. The greatest understanding of Art and Music prevailed in his house. The education of the four children was entrusted to distinguished private teachers, Professor Heyse, the father of the poet Paul Heyse, giving lessons in general science; Berger in piano playing; Henning in violin; Zelter in theory, and Rösal in painting.

All four children showed decided talent for music. Fanny became an accomplished pianist; Rebecca sang, and Paul played the violoncello. Soon, however, the exceptional gifts of Felix attracted general attention and although the prudent father consulted Cherubino in Paris, 1825, as to the future career of Felix the choice of his vocation had at that time already been made. The unlimited wealth of his father made it possible to engage a small orchestra composed of excellent players with whom Felix could rehearse his instrumental compositions.

This Happened Every Sunday

What a privilege to a young composer! As a matter of fact one of the greatest stumbling blocks of young (and old) composers is the lack of opportunity to hear their compositions rehearsed and performed. Eminent singers were engaged to produce the vocal compositions of young Mendelssohn. Among these was Eduard Devrient with whom Felix soon was bound in warm friendship.

The strong desire for knowledge which was the predominant characteristic of his nature prompted Felix to seek his friends—not among young men of his own age, but mostly among much older ones, such as Marx the musical aesthetic; Rietz the composer, and Moscheles the pianist. Two men especially had a distinct effect upon him and upon his works, Weber whose dignified and gentle personality and genial music impressed Mendelssohn deeply, and Goethe the great poet to whom he was introduced by Zelter. Between the then old man and the young musician there sprang up a sincere and loving friendship. Felix visited his illustrious friend for several weeks at a time, and hour by hour he played to him while the old man listened enraptured to his music. Other famous guests at the Mendelssohn house were the two philosophers Hegel and Humboldt; Heine the master of satire, and Bettina Brentano immortalized by the friendship of Goethe and Beethoven. Thus Mendelssohn grew up encircled by the foremost representatives of the intellectual life of his country.

VERNET'S FAMOUS PORTRAIT OF MENDELSSOHN

According to his biographies Felix was one of the most charming of beings. At eighteen he had the grace, the courtesy and the brilliancy of a cultivated man of the world. He loved outdoor life, rode horseback, was fond of swimming and indeed had a special passion for water as shown in three of his concert overtures: *Fingal's Cave*, *Meerestille* and *Die Schöne Melusine*, Mendelssohn declared once: "I think I love the sea better than the sky." He was also a skillful billiard player, danced exquisitely and everywhere he was admired and imitated.

An Expert Contrapuntist

Under the thorough training of Zelter, Felix became an expert contrapuntist and to write a fugue in the severe classical style was for him mere child's play. At seventeen he was already at the summit of his creative power and wrote then his immortal overture of Shakespeare's *Midsummer Night's Dream*. When scarcely twenty years old he had composed his octet, three quartets for piano and strings, two sonatas, two symphonies, his first string quartets, various cantatas and a great number of "Lieder" and ballads.

The eleventh of March, 1829, he directed Bach's *Passion Music* in the Berlin Singakademie in spite of the opposition of Zelter, who did not like his chorus to sing under another conductor than himself. This work was given for the first time since Bach's death. Felix said that it was strange that the people had waited for one who was born a Jew to revive this grand Christian work. The success was so overwhelming that the 21st of March the work had to be repeated under Mendelssohn's direction.

At this point Fanny's engagement to Hensel the painter was announced, and Felix felt deeply grieved at the coming separation from his beloved sister, to whom he had been so affectionately attached. Never surely did brother and sister understand each other more perfectly than these two. To relieve his mind Felix went to London where he conducted all his most important works. The English people were especially delighted with his *Midsummer Night's Dream*. As he planned to start for home he was thrown out of a carriage and for two months he was obliged to lie still.

In Italy

The next autumn Mendelssohn went to Italy. The wonders of Venice and the sunny spell of the Bay of Naples inspired him with new thoughts and he wrote or finished there many of his best compositions including the *Italian Symphony*, the *Scotch Symphony*, the *Hebriden* and the *Walpurgisnacht*, a setting of Goethe's famous poem.

In 1827 Mendelssohn tried his luck as an opera composer and wrote the *Marriage of Camacho*, which was performed at the Royal Theatre in Berlin. The house was crowded with benevolent friends and the applause was lively, but it was more a *succès d'estime*. Mendelssohn himself was not deceived by appearances and went home before the end of the opera. He never afterwards ventured again on the operatic field. His sound judgment helped him to recognize the limits of his genius.

His *Songs Without Words*, written 1828, brought him such immense popularity that in 1830, when he was 21 years old, a professorship at the Berlin University was offered to him. He declined the honor, however, and recommended for this position his friend Marx, whose livelihood was in that way provided for.

The wish of his friends to have him appointed as a conductor of the famous Berlin "Singakademie" was not ignored, though the place was given to Rungenhagen, an assistant of Zelter. Mendelssohn was, later, fully compensated by his nomination as director of the Gewandhaus concerts in Leipzig, an event which resulted in Leipsic becoming soon the musical center of Germany.

The death of his father in 1835 matured Mendelssohn's decision to marry. Cecile Jeanrenaud, daughter of a pastor in Frankfort, a beauty of the most delicate type, then seventeen years old, won his heart, but when Felix became fully aware of his passion he did not hasten to declare himself, as other more impulsive lovers would have done, but he left Frankfort in order to submit the state of his affections to a cool, unprejudiced scrutiny. He went to Scheveningen, Holland, where he spent a month passing judgment on his own heart. This exceptional self-control would alone suffice to explan the absence of impetuous dramatic outbursts in his music. Cecile was first distressed at the apparent coolness, but Mendelssohn was only acting after the wise Italian proverb, *"Chi va piano va sano, chi va forte va alla morte"* (He who goes quietly goes safely; he who goes swiftly goes to death.) In a letter to his mother he writes: "I would gladly send Holland, sea baths, bathing machines, Kursaal and visitors to the end of the world just to be back in Frankfort. When I have seen this charming girl again, I hope the suspense soon will be over and I shall know whether we are to be anything—or, rather, everything—to each other or not." In September his suspense was over, and his engagement to Cecile was formally announced. Subsequently, his marriage took place in her father's former church. The amiability and beauty of his bride made a universally favorable impression. It was some time after the wedding before Mendelssohn's sister Fanny saw Cecile for the first time, and when, at last, she did meet her, this fond sister of Felix, who naturally would be most critical, was warmly enthusiastic over her.

Mendelssohn's Tribute to Bach

After his marriage, Mendelssohn resolved to commemorate in a worthy manner the one of his predecessors to whom he felt under the greatest artistic obligation, and whom he most resembled in the severity of his studies. Johan Sebastian Bach, the great cantor of the Thomas School at Leipsic, ought to have a monument in the city in which he had labored so long. Mendelssohn undertook to erect such a monument out of his own means, and he resolved in addition to make the rising generation of musicians more familiar with the works of the immortal master. He gave a number of concerts whose proceeds were devoted to the statue of Bach and at which only Bach's works were produced. The first was given at St. Thomas' Church. It was an organ concert. Mendelssohn performed the fugue in *E flat*, the fantasia on the choral, *Adorn Thyself*, the prelude and fugue in *A minor*, the *Passacaglia in C minor*, with its twenty variations, and he closed with a free fantasia on the choral, *O, Sacred Head Now Wounded*.

After the concert Mendelssohn went to England to direct the great festival at Birmingham, where his *Hymn of Praise* was given. On this occasion he was invited by the Queen to visit her at her palace. Queen Victoria, who, as well as her husband, was a great friend of art, and herself a distinguished musician, received Mendelssohn in her own sitting room, Prince Albert being the only one present besides herself. When he entered she asked his pardon for the somewhat disorderly appearance of the apartment, and began to rearrange the articles with her own hand, in which Mendelssohn gallantly offered his assistance. Some parrots, whose cages hung in the room, she herself carried into the next apartment, in which task of elimination Mendelssohn helped her also. Queen Victoria then requested the guest to play something. Afterwards she sang some songs of his which she had sung at a court concert. She was not wholly satisfied with her own performance, however, and said modestly to Mendelssohn, "I can do better—ask Lablache if I cannot—*but I am afraid of you!*"

How the Conservatory Began

In the year 1842 Mendelssohn wrote to Moscheles: "Now or never must a conservatorium come into being in Leipsic." In order to procure the necessary funds Mendelssohn applied directly to the King of Saxony, who had the control of a large sum of money left at the decease of a wealthy Leipsic citizen, Blummer by name. The king granted the money, and in 1843 the Leipsic Conservatory was inaugurated. Mendelssohn himself assumed the instruction of composition, as Schumann unfortunately had to retire in 1844. Mendelssohn assigned the theory classes to Hauptmann and Richter, violin to David, and organ to Becker. Piano playing was first in the hands of Mendelssohn and Plaidy. In 1846 Moscheles was added as leader of the piano department, and in a short time the conservatory acquired a world fame.

The death of his favorite sister Fanny, in the year 1846, was a tremendous blow to Mendelssohn. He never recovered from it. Neither Felix nor Fanny could live long without the other, they had often said. He went to Berlin and saw Fanny's rooms just as she had left them. He grieved and brooded over his loss, and he exclaimed: "A great chapter is ended, and neither title nor beginning of the next is written."

The last days of August, 1847, Mendelssohn was in Switzerland, before his return to Leipsic, and was taking a walk with a fried on the "Hohenbühl," commanding the lake of Thun. While he was climbing up to this nook the tinkling of cowbells came up from some pasture land not far off. Mendelssohn stopped immediately, listened, smiled, and began to sing the pastorale theme from the overture to *Guillaume Tell*. "How beautifully Rossini has found that!" he exclaimed. "All the rest of the introduction, too, is truly Swiss. I wish I could make some Swiss music." He spoke with true admiration of Rossini and Donizetti's *Fille du Regiment*. "It is so merry, with so much of the real soldier's life in it." Shortly after his return to Leipsic the third of November, he was attacked by an apoplectic stroke. He became unconscious and never revived again. He died on the fourth of November, 1847. The grief over the loss of the beloved composer was boundless. It seemed as if a general gloom had fallen on the whole city. Large placards, announcing his death, were posted upon the walls and an imposing funeral took place on the seventh of November in St. Paul's Church. The red pall was borne by his friends, Robert Schumann, David, Jade, Hauptmann, Rietz and Moscheles.

A noble feature in Mendelssohn was his treatment of other artists, particularly those whose gifts differed widely from his own. Liszt was heartily welcomed by him at his first appearance in Leipsic in 1840. Another instance of Mendelssohn's magnanimity occurred in 1843, when Hector Berlioz came from Weimar to Leipsic. Berlioz knew that his own musical ideas diverged fundamentally from those of Mendelssohn, and he feared that his reception by the latter would be rather cool. He wrote to Mendelssohn, and his answer was as follows: "Everything I can do to make your stay in Leipsic agreeable to you I shall make it equally my duty and my pleasure to do. I can assure you that you will be happy here and be satisfied with the artists and the public. I shall rejoice to give you my hand and to bid you welcome to Germany."

Mendelssohn as a Pianist

A contemporary thus describes his skill as a virtuoso: "The characteristic features of Mendelssohn's playing were a very elastic touch, a wonderful trill, elegance, roundness, firmness, perfect articulation, strength and tenderness at call in its needed place." His chief excellence lay, as Goethe said, in his giving every piece from the Bach epoch down its own distinctive character, and yet, with all his loyalty to the old masters, he knew just how to conceal their obsolete forms by adding new modern graces of his own. Especially beautiful was his playing of Beethoven's compositions, and the adagios most of all, which he rendered with unspeakable tenderness and depth of feeling.

Two monuments were erected to him, the one on the terrace of the Crystal Palace in London and the other in Leipsic before the Concert Auditorium.

Sir Julius Benedict in his sketch on Mendelssohn writes: "In society, apart from musical subjects, nothing could be more entertaining or animated than Mendelssohn's conversation on literary topics. The works of Shakespeare and other eminent British poets were quite as familiar to him as those of his own country, and although his accent was slightly tinctured by his German origin, he spoke as well as wrote the English language with great facility and purity. He drew from nature and painted also very well and indeed might be said to possess every social accomplishment. It would be a matter of difficulty to decide in what quality Mendelssohn excelled the most, whether as a composer, organist or conductor of an orchestra. Nobody certainly ever knew better how to communicate—as if by an electric fluid—his own conception of a work to a large body of performers."

Some Anecdotes

When Felix began to become celebrated, Abraham Mendelssohn, his father, was wont to say with his own dry humor: "Formerly I was merely the son of my father, now I am merely the father of my son."

Once while conducting a rehearsal of Beethoven's *Eighth Symphony*, the allegretto in B flat not going at first to Mendelssohn's liking he remarked with good humored sarcasm, that he knew every one of the gentlemen engaged was capable of performing and even of composing a scherzo of his own; but that just now he preferred to hear Beethoven's, which he thought really had some merits. It was cheerfully repeated. "Beautiful! charming!" cried Mendelssohn, "but still too loud in two or three instances. Let us take it again from the middle." "No, no!" chorused the band; "the whole piece over again for our own satisfaction!" and then they played it with the utmost delicacy and finish. Mendelssohn laying aside his baton and listening with evident delight to the more perfect execution. "What would I have given," he exclaimed, "if Becthoven could have heard his own composition so well understood and so magnificently performed!"

After the first performance of his *Midsummer Night's Dream* in London, the scene was left in a hackney coach and thus lost. Mr. Atwood, who had it in charge was in despair, but Mendelssohn did not mind it in the least and wrote it all over again promptly.

How much he was beloved by the public is evident from the fact that at the Gewandhaus concert which followed his engagement with Cecile the directors placed on the programme *He Who a Lovely Wife Has Won* from *Fidelis* and when the number was reached and Felix raised his baton the audience burst into a deafening applause, which continued a long time. It was their congratulations to their idol.

Ungentlemanly Modulations

Once when an English student had harmonized a theme for his correction, Mendelssohn observed in a surprised and disgusted tone: "Very ungentlemanly modulations!" From a man of refined manners like Mendelssohn this was a stern rebuke.

Once as he was passing by an old church Felix entered and incognito asked to try the organ. The aged sexton, a surly person with a sense of vast responsibility, refused. But Mendelssohn insisted on playing a few chords. Whereupon the wondering old man gasped in awe-struck and repentant tones, "And I would not let you play on my organ!"

To a young musician he wrote: "I have only one wish, that you may bring to light what exists within you in your nature and feelings, which none save yourself can know or possess. In your works go deep into your inmost being, and let them bear a distinct stamp; *let criticism and intellect rule as much as you please in all outward questions of form, but in all inner and original thought the heart alone and genuine feeling.* So work daily, hourly and unremittingly—there you never can attain entire mastery or perfection—no man ever did—and therefore it is the greatest vocation in life."

Lessons From Mendelssohn's Life

Resuming, we find in Mendelssohn's career the following salient points:

The great opportunities offered to him by the unlimited wealth of his parents, especially the eminent teachers in all branches of knowledge, to whom his education was entrusted.

The intimate association with the most prominent men of his time and the preference he gave in choosing his friends to older, more experienced men, from whom he could gain enlightenment and inspiration.

His insatiable longing for knowledge and his indefatigable study of the classics, especially Bach and Beethoven.

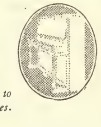
His exceptional culture and his refined manner, which made him a welcome and desired guest in the highest social circles.

The integrity of his character and the high moral standard he followed all his life, partly a result of the liberal and careful education given him by his parents.

A NOBLE MAN AND A GREAT ARTIST.

RESEARCH shows that the injunction process has honored precedent in mythological antiquity. At a Roman festival in honor of Jupiter, 306 B. C., it is said musicians struck because they were asked to play without pay. But a decree from high Olympus was announced and the awed musicians straightway bowed to the gods and fiddled.—*Trade Union News.*

The Teachers' Round Table



Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Bach's Inventions

"1. Kindly give the numbers of Bach's *Two and Three Part Inventions* in the order in which they should be given.
"2. What do the letters G. P. mean in a composition?"—E. A.

1. Teachers of varying taste naturally differ as to the order in which they would give these pieces. Very few give them all, as it is better to select the most attractive of them and spend more time on their polishing.

The list of worth-while music is increasing so enormously that the matter of selection is becoming more and more imperative. The following is the order used by many teachers: *Two-Part Inventions*, Numbers 8, 13, 14, 6, 1, 10, 12, 3, 4, 2. *Three-Part Inventions*, Numbers 1, 2, 7, 9, 10, 12, 15.

2. The letters G.P. stand for Grand Pause, and simply mean that you should make an impressive pause before proceeding with the music.

Information Wanted

"1. When my fourth and fifth grade pieces should be played very fast, I have difficulty in attaining the correct tempo. Are they too advanced for me?
"2. Do I need to practice scales and arpeggios?
"3. Should I use any other instruction book besides Mathews' third grade book? If so, what?"—M. T.

1. The probability is that you have not developed the requisite amount of technic for fifth grade music. Speed depends largely upon whether you have answered your second question for yourself, and said:

"Yes, of course, I must practice scales and arpeggios. I must work them up, through long and diligent practice keep up year in and year out, to a high degree of velocity, with flexible, supple fingers. They are the root out of which grows the ability to play music at a rapid tempo." Then, too, your third question says you are practicing third grade etudes, which would decide for you that your fifth grade music, asked about in the first question, is too advanced. If you are doing Mathews' third grade selections well, your pieces should be of the same degree of difficulty. Mathews' is not an instruction book. You should work carefully in a book like *Mastering the Scales and Arpeggios*—although I know of none other like it. Czerny-Liebling although I know of none other like it. Czerny-Liebling studies should also be used, and Heller, Opus 47 and 46. and later 45. As to your first question, however, your information is vague. If your "difficulty" refers to the amount of time spent in working up a fourth grade piece, you have given no information as to how much you have to give. What you might consider a great deal might be only the average amount. Furthermore, after you have worked them up, are your hands easy and comfortable as you play? If not, there is something wrong somewhere; either a badly laid foundation in technic or a stiff condition while practicing.

A Pupil of Thirty

"I have a pupil of thirty who stumbles badly in her second grade music, is very slow in learning, sometimes not more than three lines of a piece in two weeks' time. She puzzles out notes and keyboard with great difficulty. She has studied with two other teachers, and is bright along other lines. I am now omitting exercises, giving her only pieces and scales, of which latter she has succeeded in learning only one. Is this the right treatment?"—L. M.

There are very few teachers who have not at one time or another been obliged to tackle a problem of this sort. I have known of many cases, some of them genuinely fond of music, but none of them were ever able to conquer the difficulties. The muscles are fixed, the mind is fixed, and has never been directed along these channels. I have known a few at this age who have learned to play with a fair degree of success, but in all cases they were endowed with a natural gift for music to begin with. I am of the opinion that in this case it will be better to give your pupil a good idea of just what the difficulties are, why they are more difficult at her age, and then if she wishes to continue study it must be simply for what amusement she may derive from it personally. If she enjoys fussing at it, it is no one's business but her own, only she should understand that she will not be able to accomplish much. As you say, etudes are useless in such a case, and one or two simple exercises will suffice. You will find it a great help if you give her some simple melodies with which she is thoroughly familiar, such as *Home, Sweet Home*. In these she can better realize when she goes astray, either in time or note. If she is a churchgoer, give her some of the hymn tunes she knows. I have known dilatory pupils of this sort to "catch on" more quickly with these little tunes than in any other way. Give her nothing she will not be able to sing in her mind as she learns it.

Advancing Slowly

"I have been taking music about a year, and can play third and fourth grade pieces at sight slowly. My teacher is giving me Seventh Grade, in the *Standard Graded Course*, but it is very difficult. Do you think it too advanced for me? My hands are stiff and I cannot play fast no matter how simple the music. Do you think I could ever be a successful music teacher?"—R. A.

The seventh grade music is doubtless a little too difficult for you and would have a tendency to increase the stiffness in your hands. One of the most frequent causes of stiff hands is playing music that is so difficult that both mind and hands are held in a constrained condition while practicing. There is a good deal of supplementary etude work that should go with the Mathews books. They by no means contain all the practice necessary for each grade. At your age, twenty-three, there will be more or less stiffness that is natural, and which is the most difficult of all to overcome. You should, under these conditions especially, be very careful about attempting too difficult music. Your tasks should be comparatively simple, and it is well to take two or three things that are thoroughly learned, in which you can hold your hands in a flexible and supple condition, and practice them for weeks or even months, until your greatest speed is reached without stiffness. As to making a successful teacher, no one can predicate that in advance. It will depend on the thoroughness of your training, how well you understand all the steps that lead up from one grade to another, your industry in study, your natural aptitude for it, and lastly, your personality. You may become a most excellent teacher for the earlier grades. Your best plan is to make a try for it, and results will prove your fitness and success.

Nervousness

"I have noticed that some of my pupils are inclined to be nervous, as much so that their hands are almost continuously trembling all the time they are playing. As a remedy for the nervousness I have emphasized the necessity of playing each piece separately very slowly until practically committed to memory. What remedy would you suggest?"—R. J.

A peculiar condition that seems inexplicable. The most ready explanation that comes to mind seems to be that your pupils are afraid of you. Otherwise why should they develop this continuous condition. You should make your pupils feel so comfortable with you that they would like, if they are small, to come and climb up into your lap. You should not allow them to feel that there is any stern side to the art, but that trying to play will be enjoyable because they are so fond of you. The separate hand business, although often essential for technical reasons, can have but little appreciable effect upon the nervousness, especially if it really is fear or awe of the teacher. I would suggest that you approach them from an entirely different angle from that you have been following. Try and make them feel that they are coming to their lessons because they like you, and you make them happy while in the studio. They will never make satisfactory progress if they come to the lessons with dread. I can think of no other reason for the nervousness you mention, except awe of the teacher, and hence I answer from that standpoint.

Standard Graded Course

"How many books of the *Mathews' Graded Course* are covered by the average pupil in a year's time, used in connection with the Czerny-Liebling Books 1, 2 and 3?"—H. N.

The number of these books covered in one year will naturally depend upon the amount of time spent in practice, and by the amount of talent. The stage of progress will also have a modifying influence. The books are compendiums, indices of progress, and do not contain all the work necessary for any grade. As the pupil advances through them the pieces may not be given *seriatim*, but other matter interspersed. A talented pupil, practicing two hours a day, may cover the earlier books at the rate of two a year, and I have known exceptionally talented ones to cover three. As the pupil advances into the later books, the ground may not be covered so rapidly, as there is so much supplementary matter to be taken.

Suggestions Desired

"1. Please suggest a few names of classical and semi-classical pieces in fourth grade with few octaves and chords. Also hand expansion exercises, for pupil of twenty who can just reach an octave.
"2. What exercises would you suggest for a reed organ pupil just beginning second grade?
"3. How can a girl of twelve overcome poor reading? Is in about the middle of second grade."—V. B.

1. Mozart, *Sonata No. 1;* Haydn, *Sonata No. 1;* Chopin, *Valse, Op. 34, No. 2,* and *Op. 69, Nos. 1 and 2;* Schumann, *Blumenstück, Op. 19, No. 1;* Schütt, *Petite Scene de Ballet;* Rimsecke, *The Troubador;* Raff, *Fable, Op. 75, No. 2;* Godard, *Second Valse, Op. 56.* Hand stretching should be done very cautiously or injury may result. Children in their teens should mostly allow nature to take its course. At best any expansion will come very slowly and after months of practice. Any passage work with two fingers will be good, such as CE, DF, EG, etc., played with fourth and fifth fingers up and down the keyboard. Do not strike the two notes together, but one after the other. Arrange similar exercises for each pair of fingers, with longer intervals between the notes. Playing the scales in double sixths is excellent for expansion for those who are sufficiently advanced. Holding the hands in hot water for a time, pulling the fingers of one hand with those of the other is good. Play the following with fingers in sets of three, for example, 2343 on first group, followed by same on others, repeating each many times; then use 3454, and similarly in left hand, CDED, BDFD, B flat, D, F sharp, D, ADGD, A flat, D, G sharp, D, and extend farther if feasible with any set of fingers. Do not overdo anything of this sort, and see that it is practiced as flexibly as possible. Send to the publisher for *Exercises in Extension for the Fingers*, by Philipp, for systematic treatment. This is in fifth grade, however.

2. With very little exception any exercise work that you find useful with second grade piano students will answer the same purpose with reed organ students. The fundamental finger action is the same.

3. Play duets with her, the primo part being in first grade. Do not allow her to stop for mistakes, but make her keep up with you. This will quicken her grasp of groups of notes. Use *Very First Duet Book* and others which publisher will provide. Later, for home practice, let her use any of the various collections, always selecting a grade or so simpler than she is studying. Practice at once near correct tempo, stop for no mistakes, and play each piece not more than twice at a given sitting.

Etude Prize Winners

We present herewith portraits of two more successful contestants in the recent Etude contest for compositions. Miss Brown's prize winning work appears in this issue, but that of Mr. Fernandez appeared last month.

MARY HELEN BROWN

Mary Helen Brown is a native of Buffalo, New York. Her gift of music was manifested when she was a child, and she was carefully trained under Howard Brockway, Lucien Chaffin, Herman Klein, of London, and Noemann, of Dresden. Her work in instrumental ensemble was supervised by Karl Korbach, Imperial 'Cellist, Vienna. Miss Brown at first specialized as a piano soloist, but found her work of musical creation so much more absorbing that she abandoned the career of a virtuosa, and devoted herself to composition, varying this with very successful work as accompanist and coach.

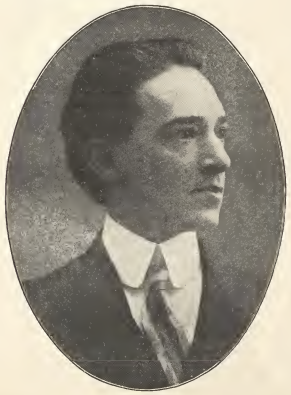
She has published many works, including songs and compositions for piano solo, two pianos, violin and piano, 'cello and piano, choruses for mixed and women's voices, etc., etc. The most important of these is a chorus for women, with solos for baritone and for the oboe, entitled *The Armenian Maid*. The text is a translation from the Armenian, and the chorus is in the form of a prelude and dramatic cantata.

Miss Brown gives programs of her compositions in recital throughout the country, and one of her manuscripts autographed was requested by the Music Division of the Library of Congress at Washington for their permanent collection. Etude readers will enjoy her *Valse Française*, in this issue. This composition was awarded one of the prizes in the recent contest.

Mary Helen Brown

JAVIER A. FERNANDEZ

Javier A. Fernandez was born at Mexico City, Mexico, in 1879. He studied music with private teachers, including Señor Vicente Mañas, with whom he made great progress. In 1904 he became a student at the Conservatory of Mexico. After studying there for a short time Señor Fernandez came to New York and studied under Raphael Joseffy at the National Conservatory, for three years, during which time he made successful public appearances in recital and concert work. Since then he has lived in his native city, where he teaches, and composes. He has written over 50 pieces for piano, and two operettas. Señor Fernandez' prize-winning composition, *Ecstasy*, appeared in the February Etude. In this number will be found his latest—*Lullaby*.



Janvier A. Fernandez

Do You Know?

Do you know that Charles the VI of Austria thought so much of the work of Johan Josef Fux that he had the bed-ridden old man carried over two hundred miles from Prague to Vienna on a litter in order that he might superintend the performance of an opera at the coronation.

Do you know that the ancient Greeks had a "goat song" which was sung only when a goat stood upon the altar of Dionysus to be sacrificed.

Do you know that *Hail Columbia* was written by Joseph Hopkinson (son of Francis Hopkinson, signer of the Declaration of Independence) at a time when America was threatened with a war with France. Hopkinson felt that words adapted to the then popular *President's March*, which centered on American patriotism and ignored the belligerency between England and France would be timely. It seemed to have been effective as the war with France was averted.

A "Change of Air"

The writer knew a young girl who was an earnest student of the piano. Suddenly she began to decline in health—became melancholy and low-spirited. The teacher considered the matter from all points with some anxiety, for she was one of his star students. One day, as she played a Chopin *Nocturne*, she buried her face in her hands and burst into a storm of tears. "What's the matter?" her teacher asked. "I don't know," she answered. "Well, I do," the teacher said, energetically. "You have had too much Chopin lately." At once he gave her some precise Hayden, a playful and intricate fugue of Bach, a colorful bit of Debussy and a rollicking composition of Grainger. At once her mood changed, and soon she was herself again. The earnest student unconsciously imbibes the spirit of the composer studied. And lest that mood become permanent, another composer should be studied for balance.

A Word of Encouragement

By Abbie Llewellyn Snoddy

A former pupil once told me of a winter's experience, when she traveled nearly a hundred miles each week, going part way by boat, changing cars twice and spending a long dreary day in order to take lessons from a particular teacher who was rather famous in the locality.

"Not once did he tell me that he liked my work or that a lesson was well prepared," she said. "He usually listened in stony calm until I had played my lesson through, and then coldly and critically dissected it, pointing out faulty passages, mistaken notes and wrong shading. . . . I wanted to know about those things, of course, but oh, I did get so hungry for a few crumbs of encouragement! It was so hard to go on practicing and traveling that tiresome journey every week, with never a word of praise to hearten me. Sometimes I actually cried on the car going home, and nothing but sheer determination to win my diploma at the end of the year kept me pegging away. And do you know, afterwards he told another teacher that I was one of his best workers that year! If he had only told *me* that, I'd have worked my fingers to the bone."

Judicious encouragement is very different from fulsome praise. Even more rare than a day in June is the pupil who deserves praise alone, but almost as rare, let us hope, is the one who merits only blame—and the music teacher needs to be careful lest he measure out nothing but censure. If one pulls out all the weeds, yet neglects to *water* and *nourish* the flower, one cannot expect to be rewarded with many blossoms. So, in teaching, it is not enough to correct mistakes and repair poor technic; the good teacher must constantly cherish the love of music in the soul of the pupil and encourage him to a better performance and higher appreciation.

To this end, the task must not be made too burdensome. As there is some good in everybody in the world, so there is some good in each lesson. If a little run is smoothly done or a trill neatly played, call attention to that as well as to the wrong notes and faulty passages. The average pupil responds readily to just praise, and is apt to work the harder, in order to merit a larger quantity at the next lesson.

Much depends also upon the attitude of mind and condition of physical health with which the teacher comes to the work. The girls in a certain conservatory used to laugh and say that their grades under one teacher depended not so much upon the amount of their practice and preparation as upon whether the teacher's *lunch* had agreed with him that day! School-girl exaggeration, of course, and yet there is a grain of truth in it. The tired, over-worked teacher cannot give out an enthusiasm that is not genuinely felt, and it is sometimes needful to exercise a good deal of self-control in order that the corrections of a lesson may be actuated by justice and not simply by irritation and over-fagged nerves. A teacher should, if possible, avoid giving too many lessons in one day, and should refuse to take more pupils than can be taught with at least a measure of enthusiasm and enjoyment.

In teaching it is neither good business nor good artistry to run one's machinery to the limit of its output, for the quality is thus bound to suffer.

The Sense of Touch in Piano Playing

How much do you depend upon the sense of touch in piano playing? It's easy to find out. Just try playing with your eyes shut. It will not be easy at first, but it is valuable. The more ways you can help your fingers to depend on themselves the better. And to get the exact measure of the stretch for an octave or an extended arpeggio by the mere sense of touch, without looking at the keys, there is nothing better than playing with your eyes shut, or in the dark. You will be surprised to find how much you depend upon your eyes. Save your eyes for reading music, and let your sense of touch do its own part. This is one of the sure short cuts to an easy technic.

Avoid Playing Upon an Imperfect Piano

Does your piano stick on certain keys? Do not play on it till it is fixed. Unconsciously you will get into bad habits if you allow yourself to play upon it even for a short time. The keeping of an instrument in perfect order is akin to the quarterly visits to the dentist. They are a nuisance, but they are necessary. Your technic was hard to build up—do not allow anything to invalidate it.

Ring Laden Fingers

By H. W. Moodey

Many times my pupils have come to me with some of their fingers so loaded down with rings that good playing was impossible. No one can play really well with fingers weighted and encumbered with jingling trinkets.

We have heard of one teacher who formed such a prejudice against rings that he always insisted upon their being removed before playing. Better leave the rings at home when you go for your lesson.

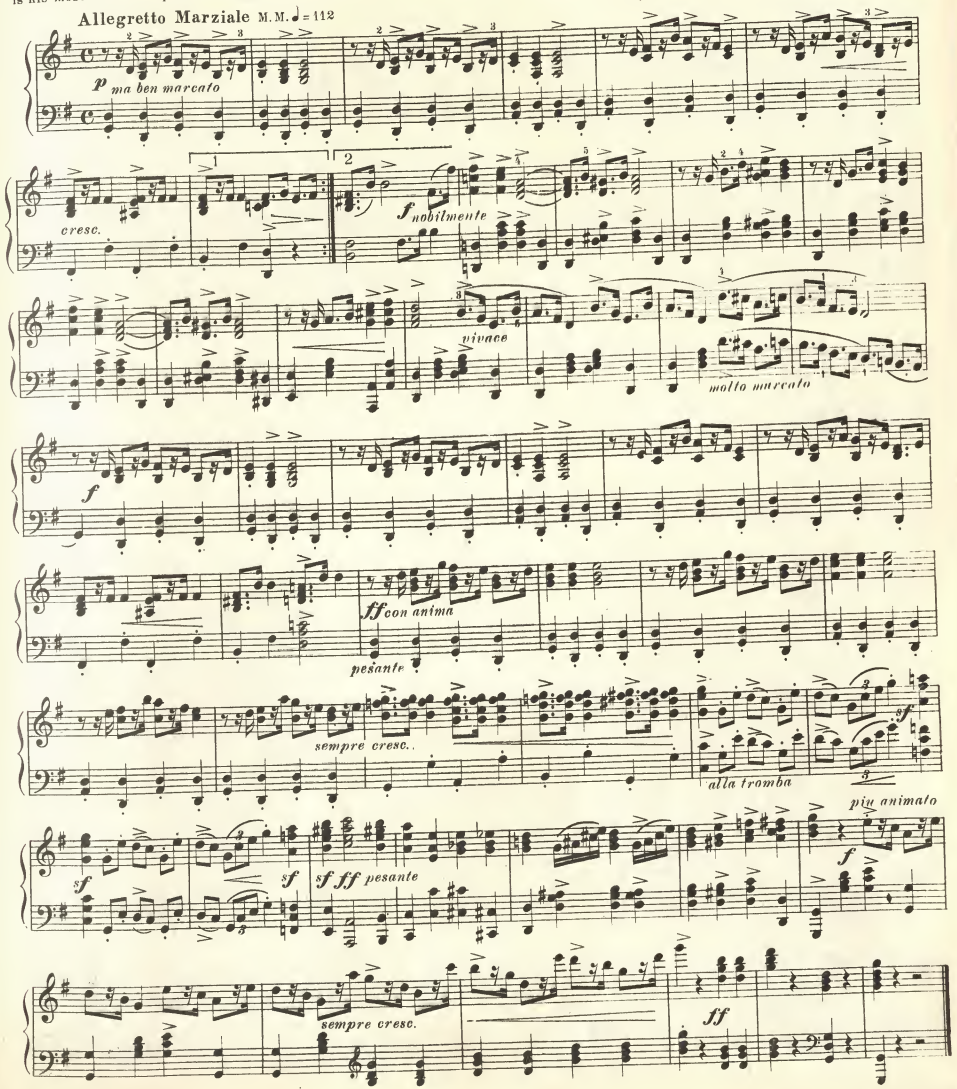
The Pedal Trill

Some contend that Paderewski was the first to employ the pedal trill, but it probably dates back much further. It is simply a means employed to secure a beautiful morendo, "vanishing" or dying-away effect in a sustained note or chord. The chord is pressed down, and then the damper, or right-hand pedal, is pressed down and released in rapid noiseless succession. The effect is a delicate one, and it should be employed only for appropriate artistic reasons.

MARCHING HOME!

J. L. ROECKEL

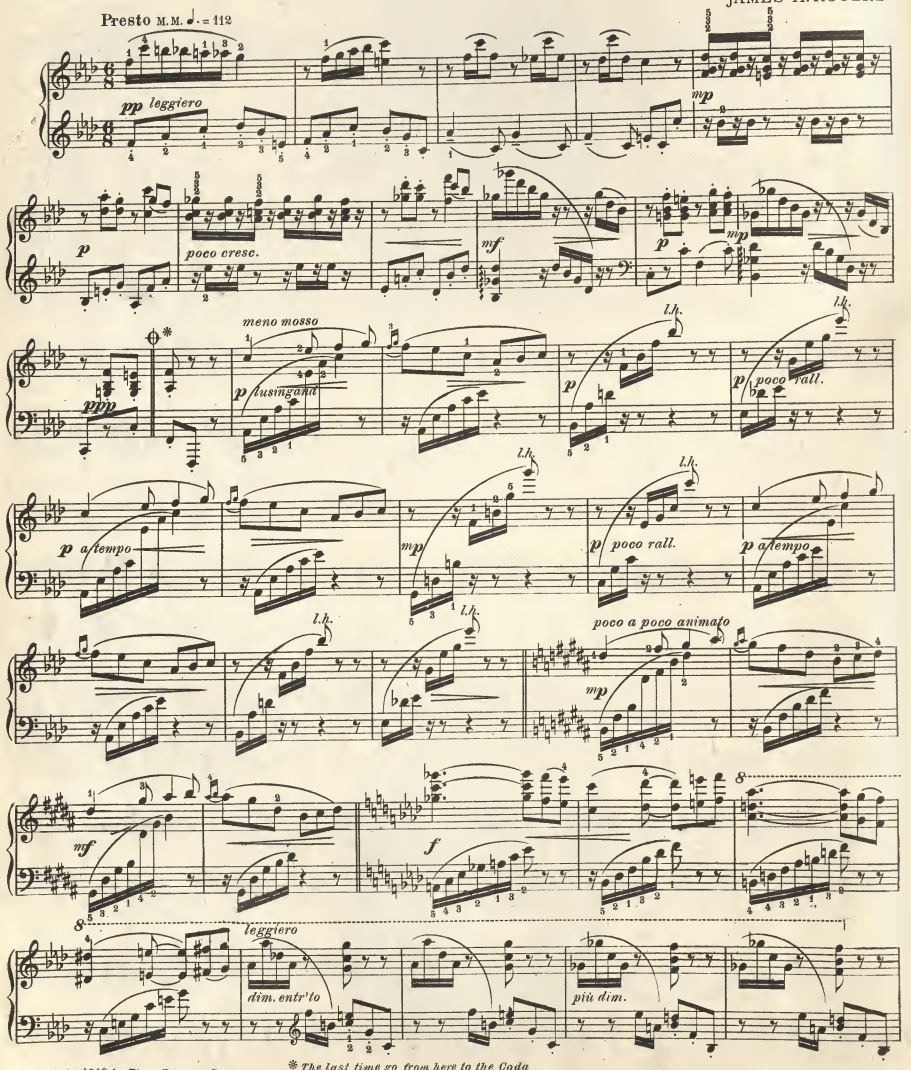
Mr. Joseph L. Roeckel (widely known under his "pen-name" E. Dorn) is still hale and hearty at the age of 82. This virile military march is his most recent composition. Grade 4.



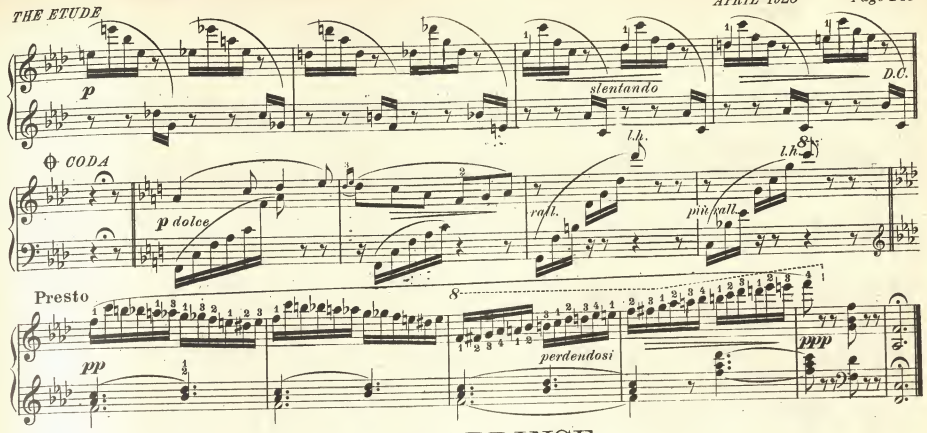
FEU FOLLET

A very effective characteristic number, requiring a feathery touch and clear articulation. Mr. Roger's style of compositions of this type is in no wise inferior to that of the best modern French writers. Grade 6.

JAMES H. ROGERS



* *The last time go from here to the Coda*

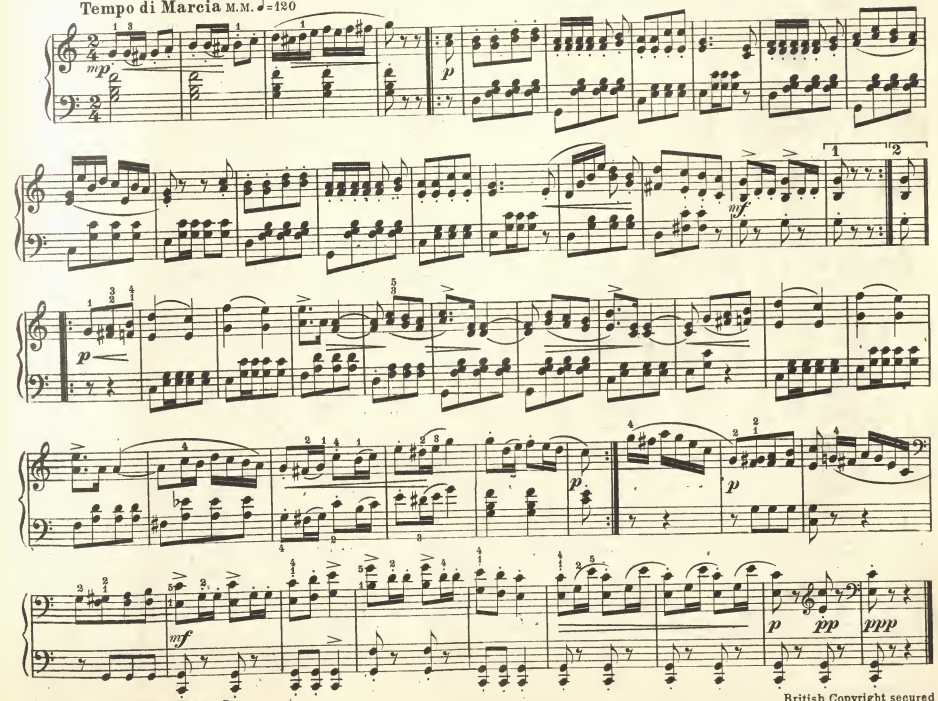


FAIRY PRINCE

MARCH

A good little military march for teaching or recreation. Play in the style of a brass band. Grade 2½.

MATILEE LOEB-EVANS



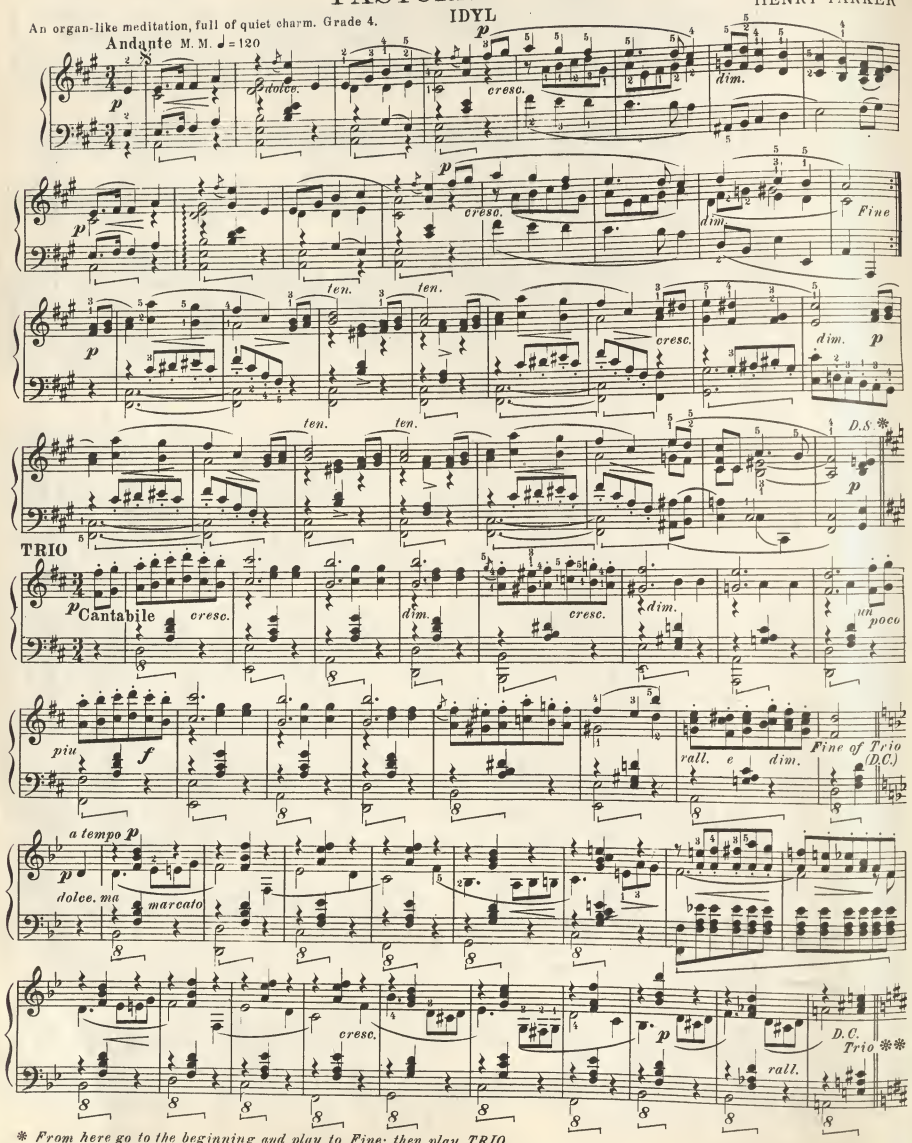
PASTORAL CALM

HENRY PARKER

An organ-like meditation, full of quiet charm. Grade 4.

IDYL

Andante M. M. ♩ = 120



✻ *From here go to the beginning and play to Fine; then play TRIO.*

✻✻ *From here go back to Trio and play to FINE of TRIO; then go back to the beginning.*

THE BASHFUL PIANIST

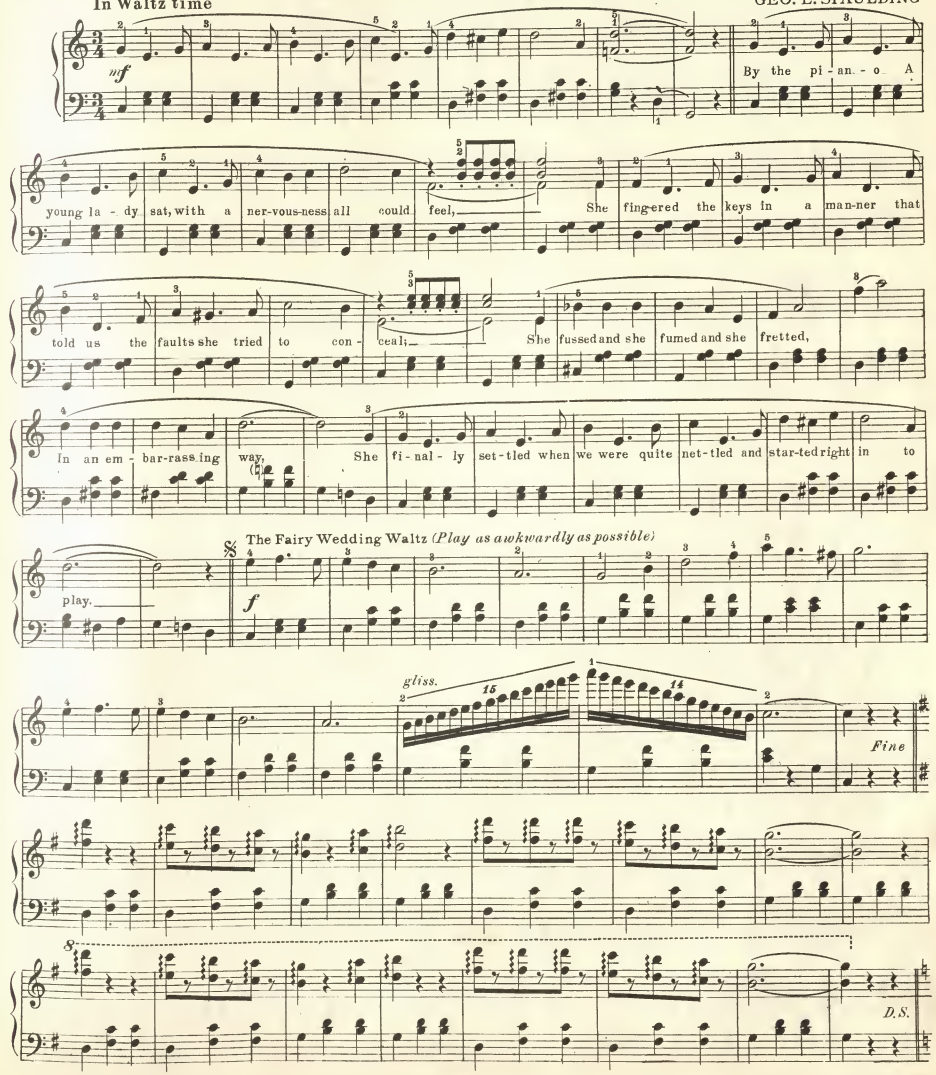
THE FAIRY WEDDING WALTZ

JESSICA MOORE

A little musical joke, introducing an old favorite "show piece." In making *glissando*, use the back of the second finger ascending and the back of the thumb descending.

GEO. L. SPAULDING

In Waltz time



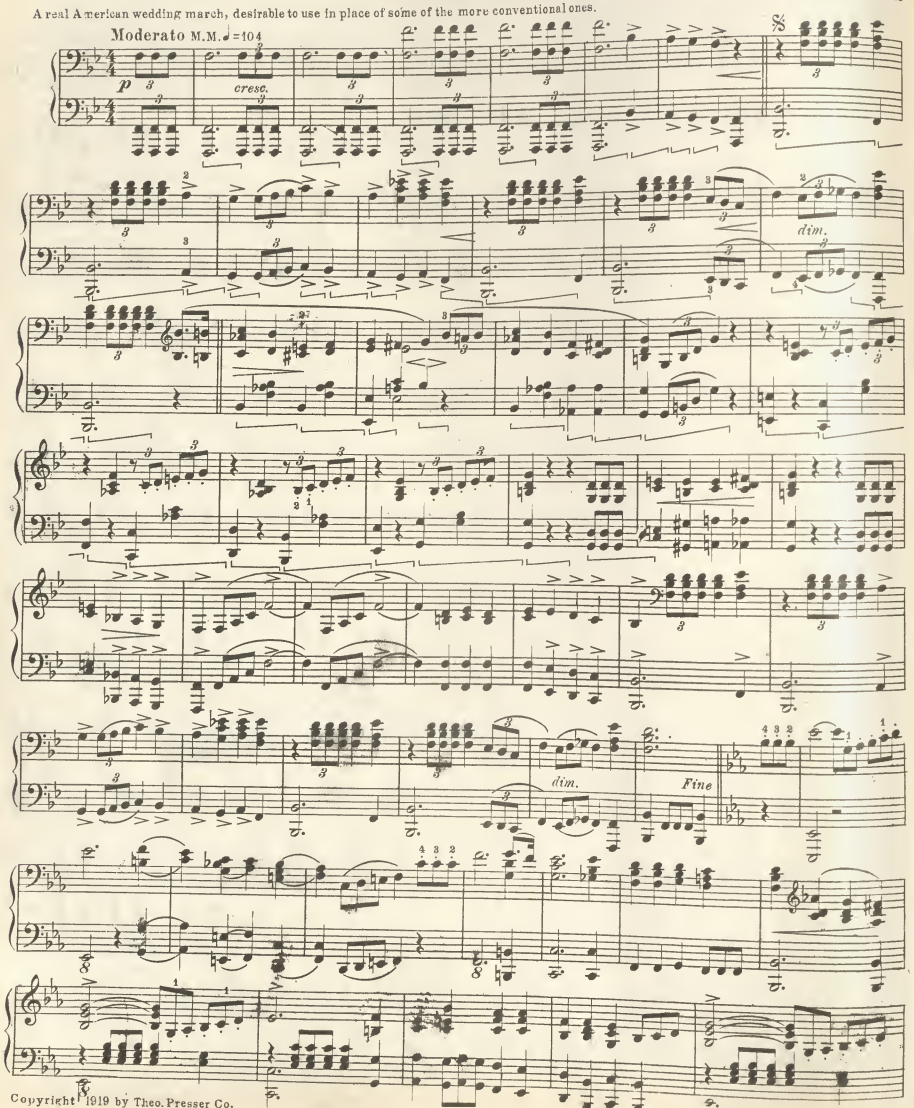
GRANDE MARCHE NUPTIALE

WEDDING MARCH

SECONDO

L. RENK

A real American wedding march, desirable to use in place of some of the more conventional ones.

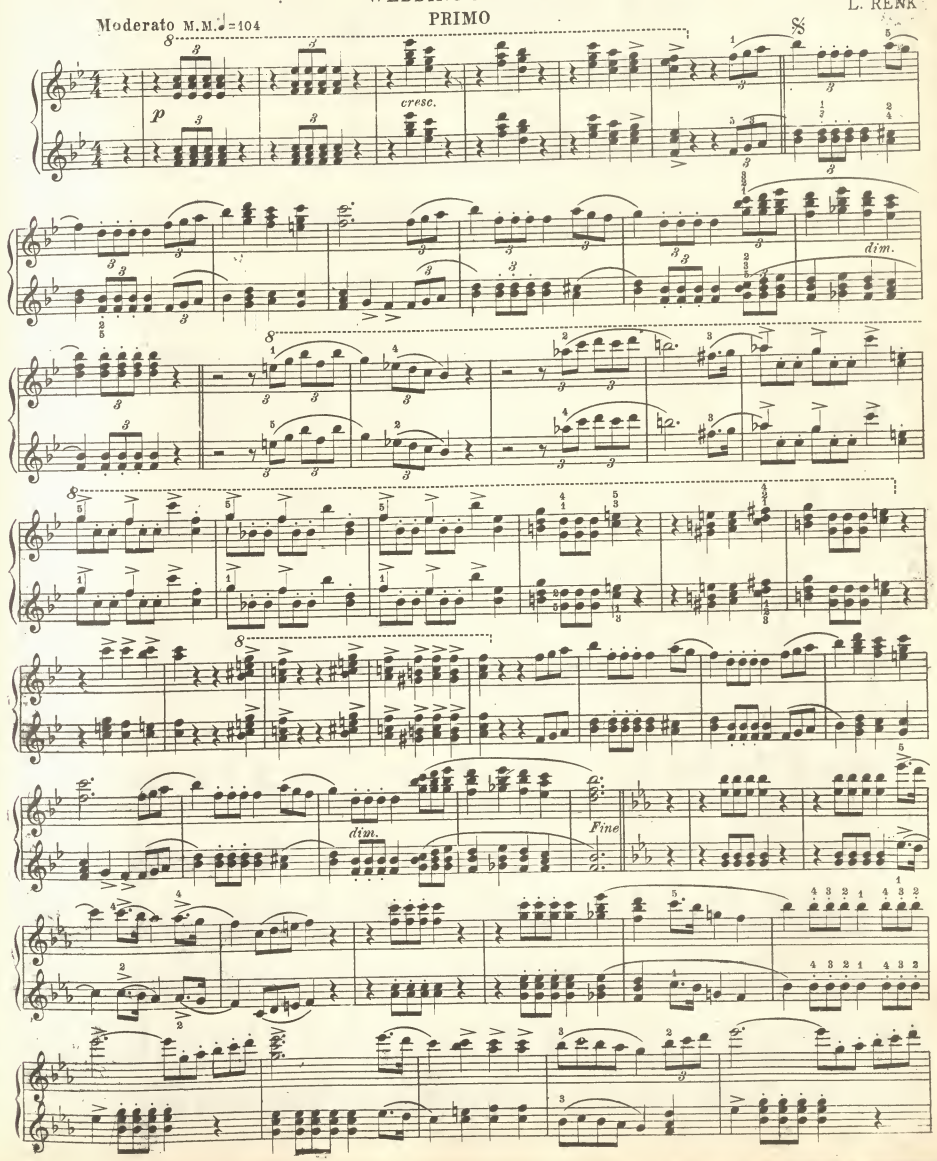


GRANDE MARCHE NUPTIALE

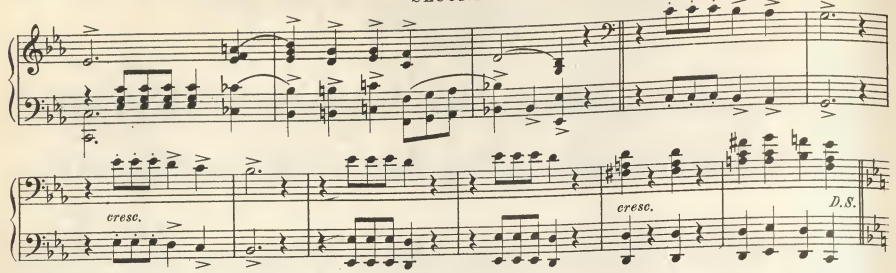
WEDDING MARCH

L. RENK

PRIMO



SECONDO



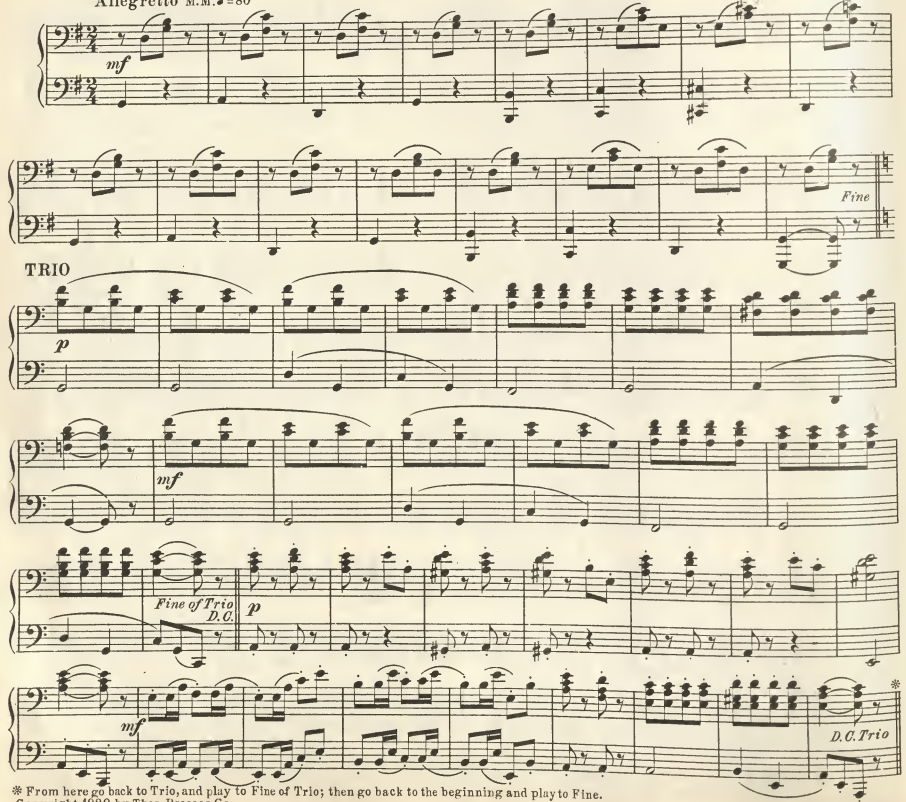
IN THE PARK

SECONDO

F. A. WILLIAMS, Op. 35

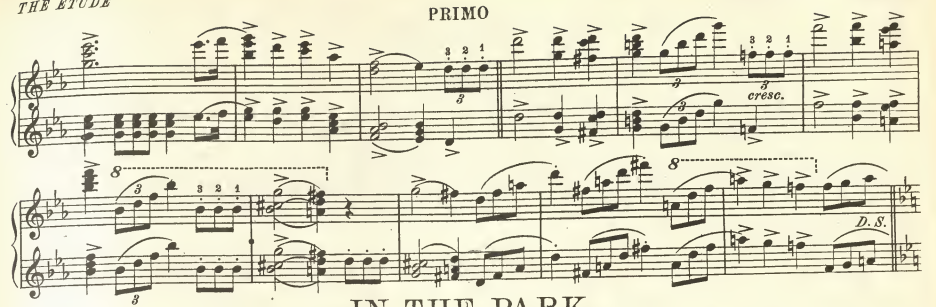
Very popular as a solo. Grade 2½

Allegretto M.M. ♩=80



* From here go back to Trio, and play to Fine of Trio; then go back to the beginning and play to Fine.

PRIMO

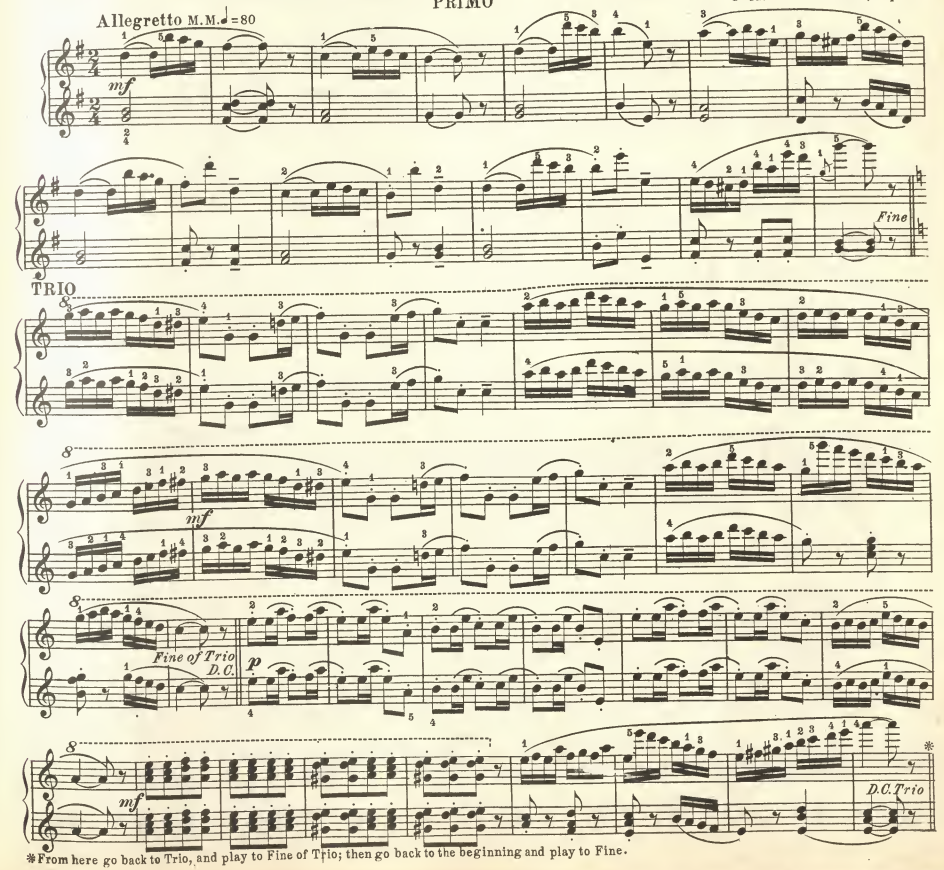


IN THE PARK

PRIMO

F. A. WILLIAMS, Op. 35

Allegretto M.M. ♩=80



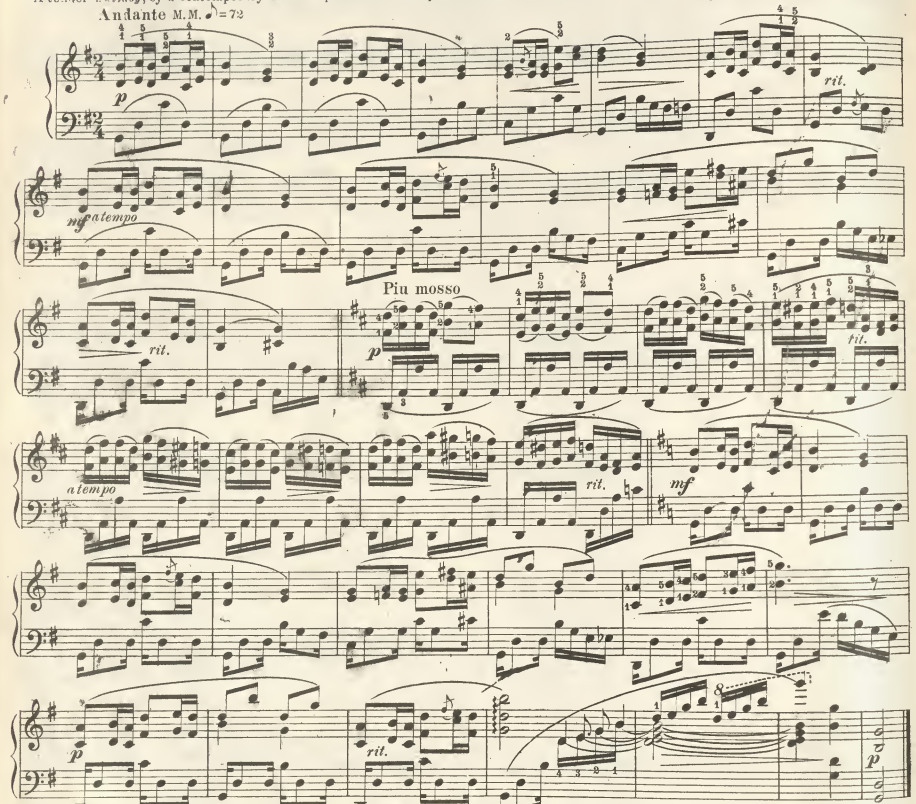
* From here go back to Trio, and play to Fine of Trio; then go back to the beginning and play to Fine.

LULLABY

A tender *Lullaby*, by a contemporary Mexican pianist and composer. Grade 4.

JAVIER A. FERNANDEZ

Andante M.M. ♩=72



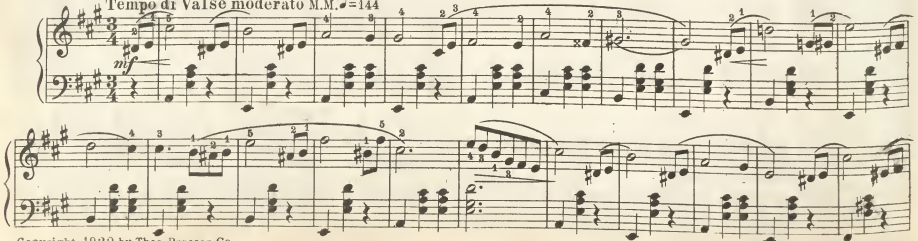
TO MY DEAREST

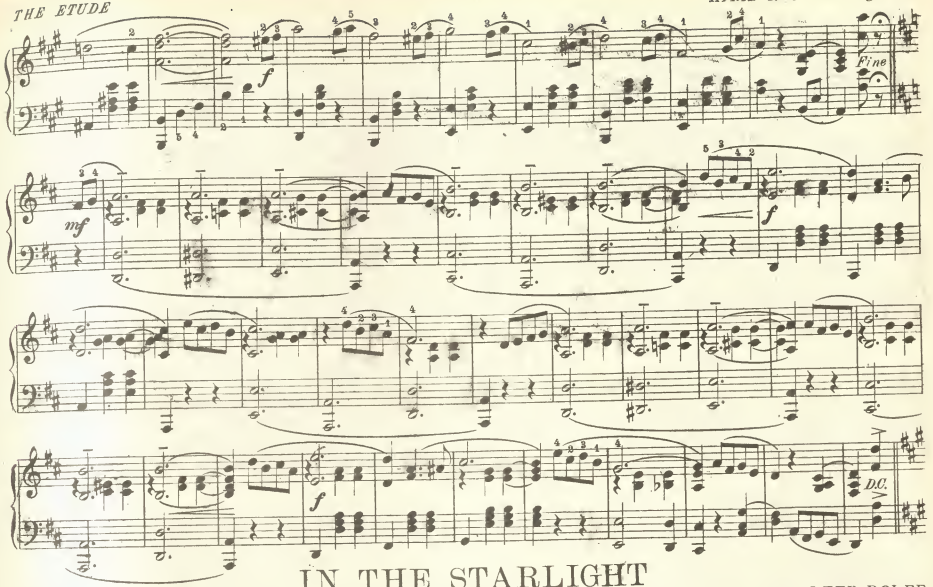
VALSE

A fascinating drawing-room waltz movement, with some original points. Very playable. Grade 3.

ANGELA BECKER, Op. 21

Tempo di Valse moderato M.M. ♩=144





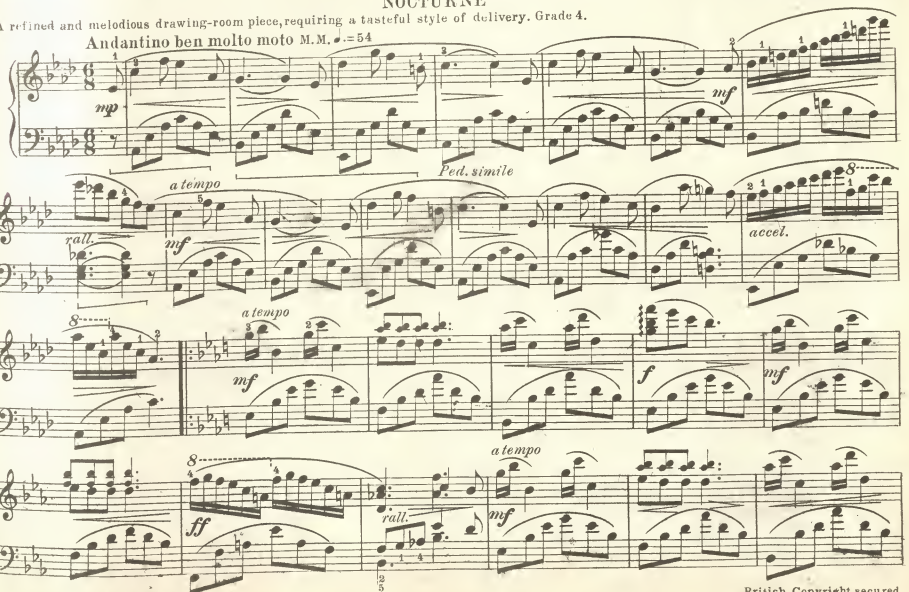
IN THE STARLIGHT

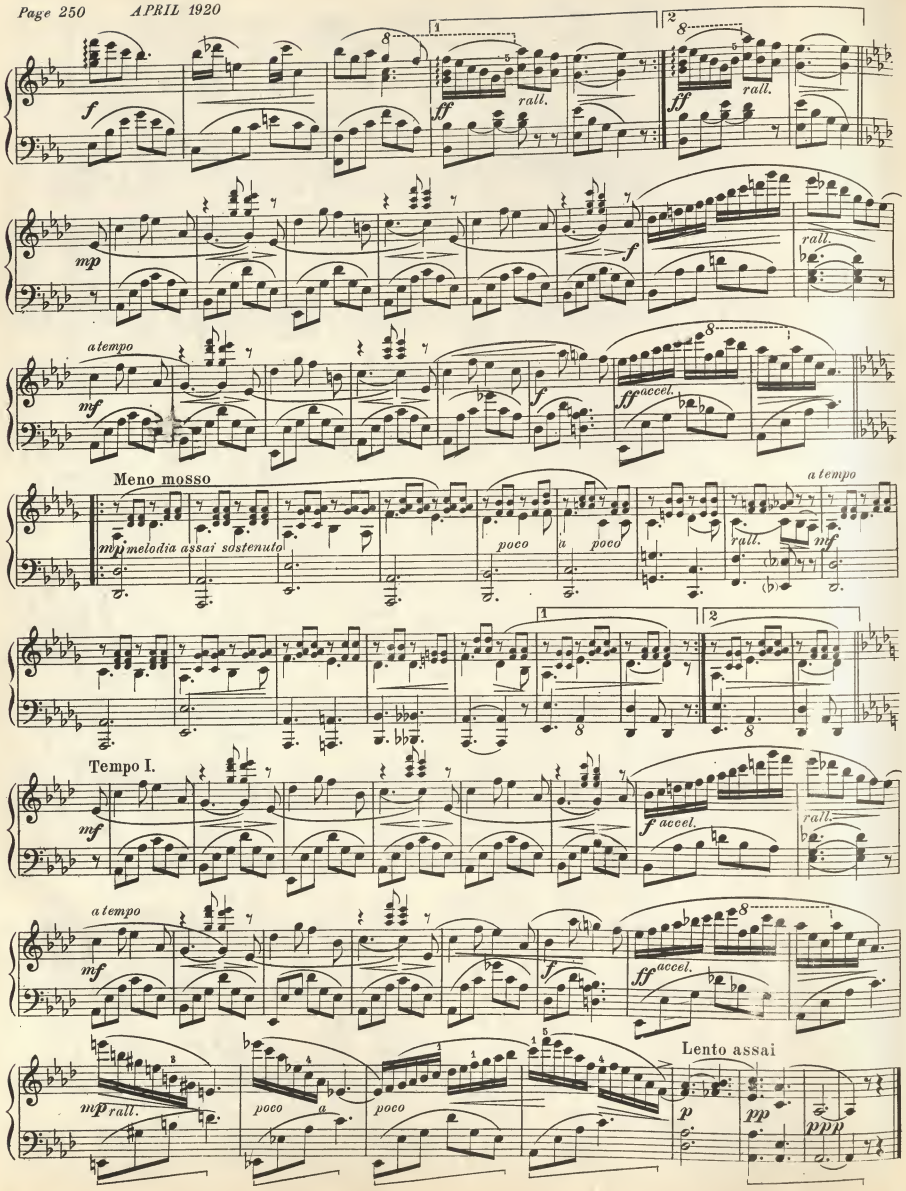
NOCTURNE

A refined and melodious drawing-room piece, requiring a tasteful style of delivery. Grade 4.

WALTER ROLFE

Andantino ben molto moto M.M. ♩=54





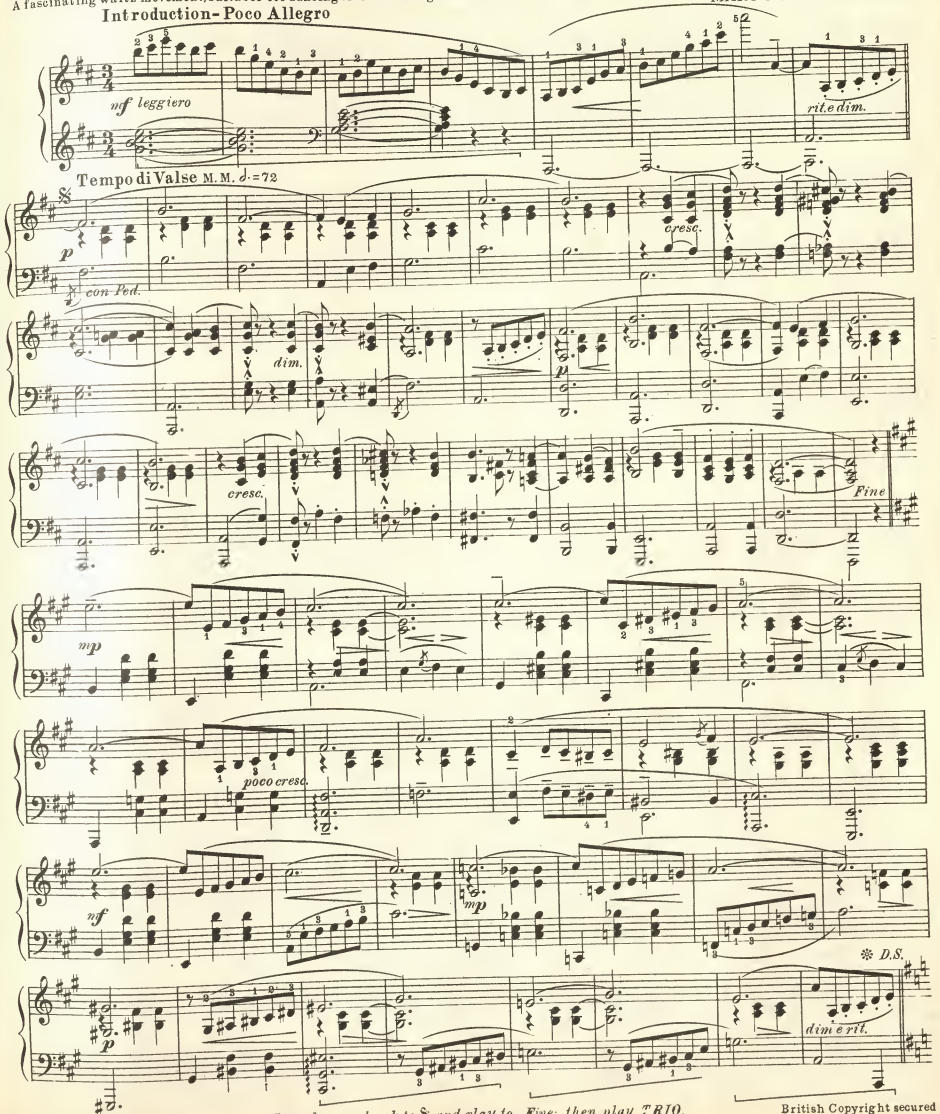
Prize Composition Etude Contest

VALSE FRANCAISE

A fascinating waltz movement, suitable for dancing or the drawing room, Grade 4

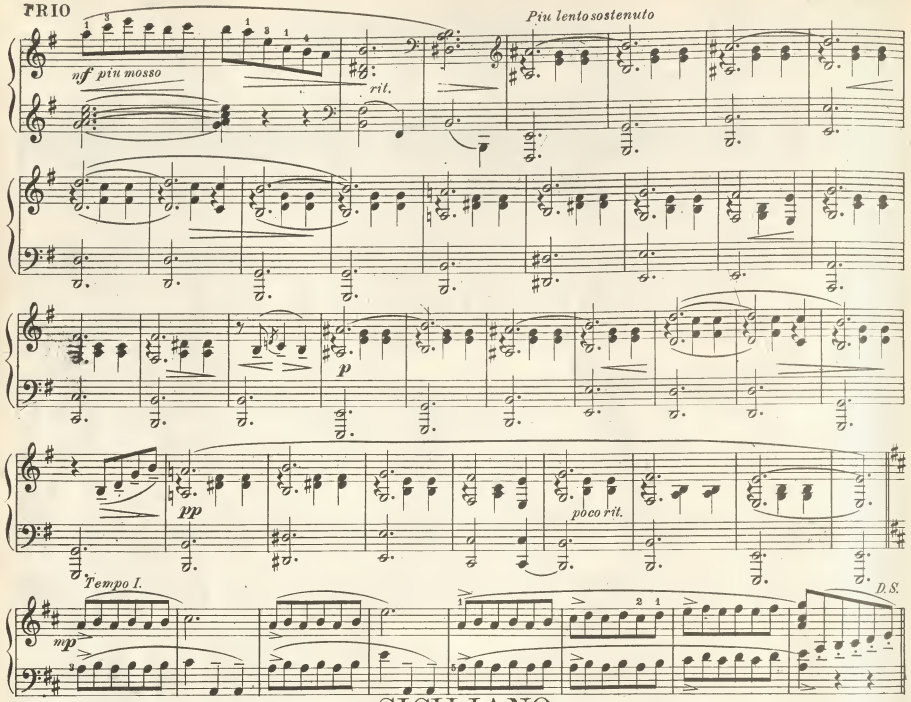
MARY HELEN BROWN

Introduction- Poco Allegro



From here go back to 𝄋 and play to Fine: then play TRIO.

TRIO

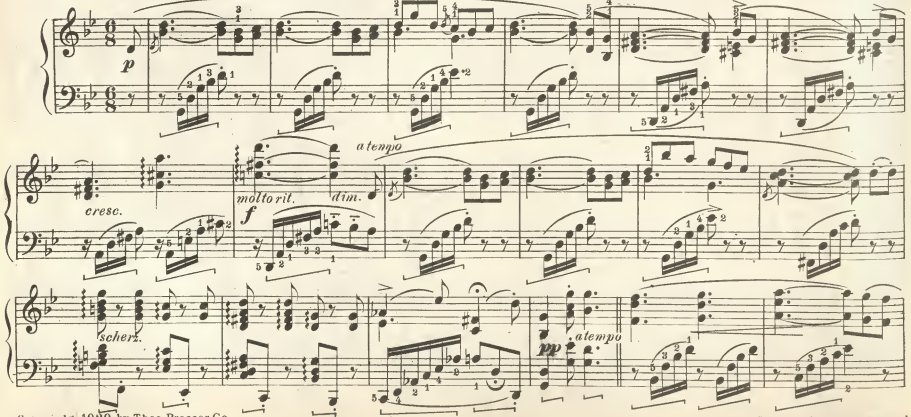


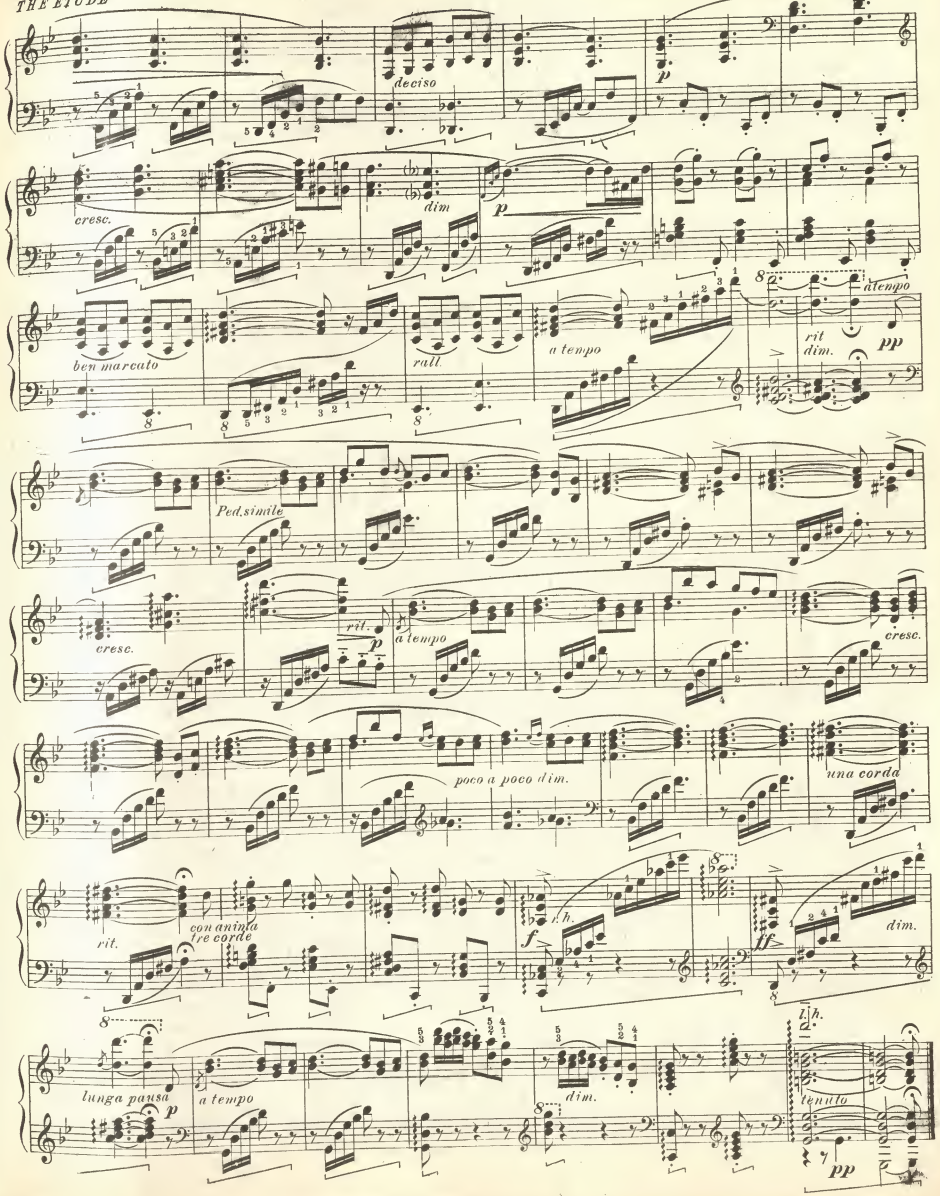
SICILIANO

A tuneful and graceful study or recital piece. Mrs. Ashford's most recent piano composition. Grade 4.

Andante quasi Allegretto M.M. ♩=54

E. L. ASHFORD



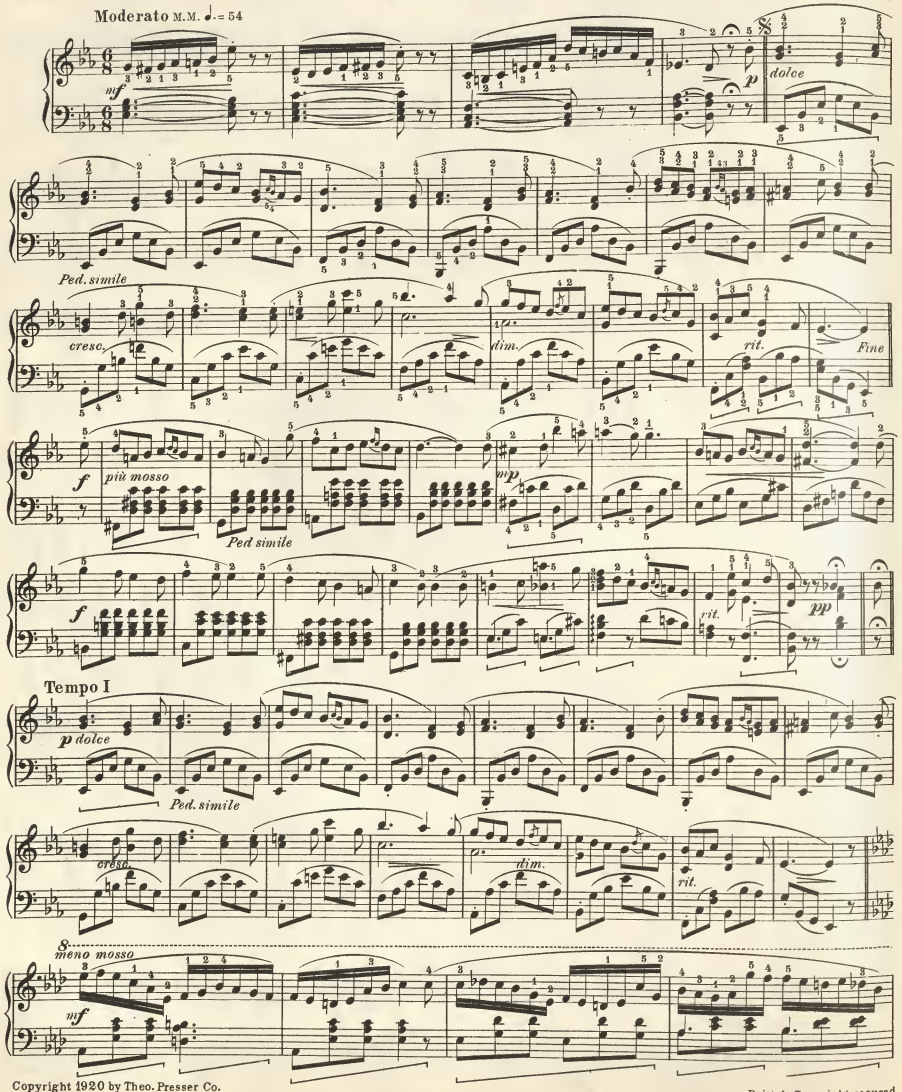


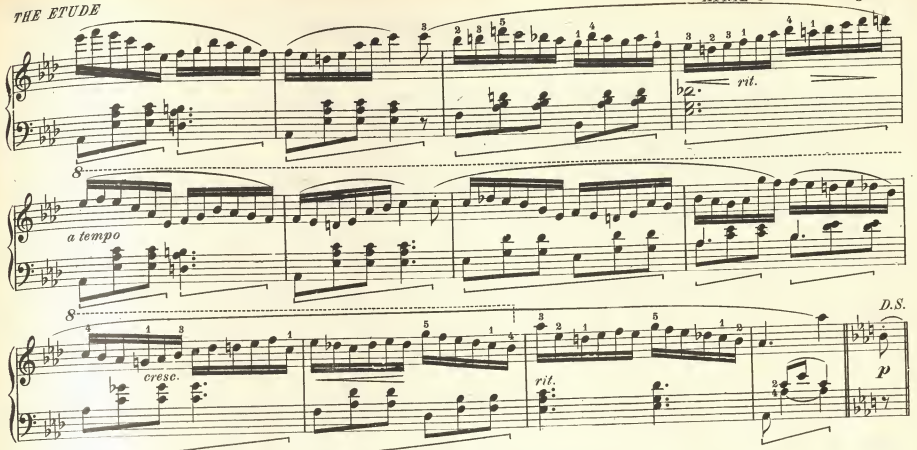
MORNING GLORY

REVERIE

A graceful and effective drawing room piece of intermediate difficulty. Grade 3.

M. L. PRESTON



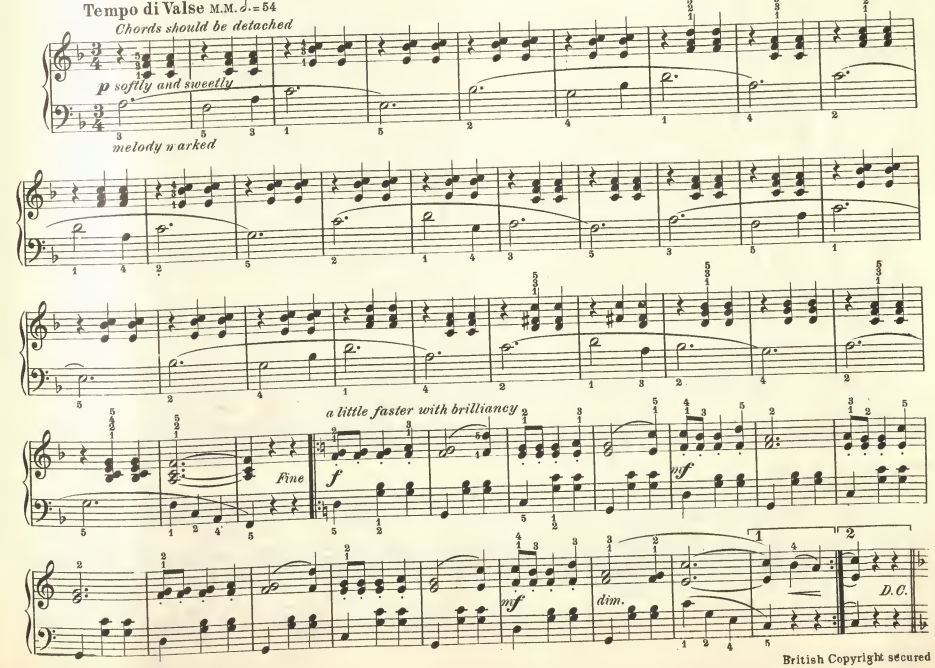


GOLDEN WISHES

WALTZ

A taking left hand melody, well worked out. Grade 2½.

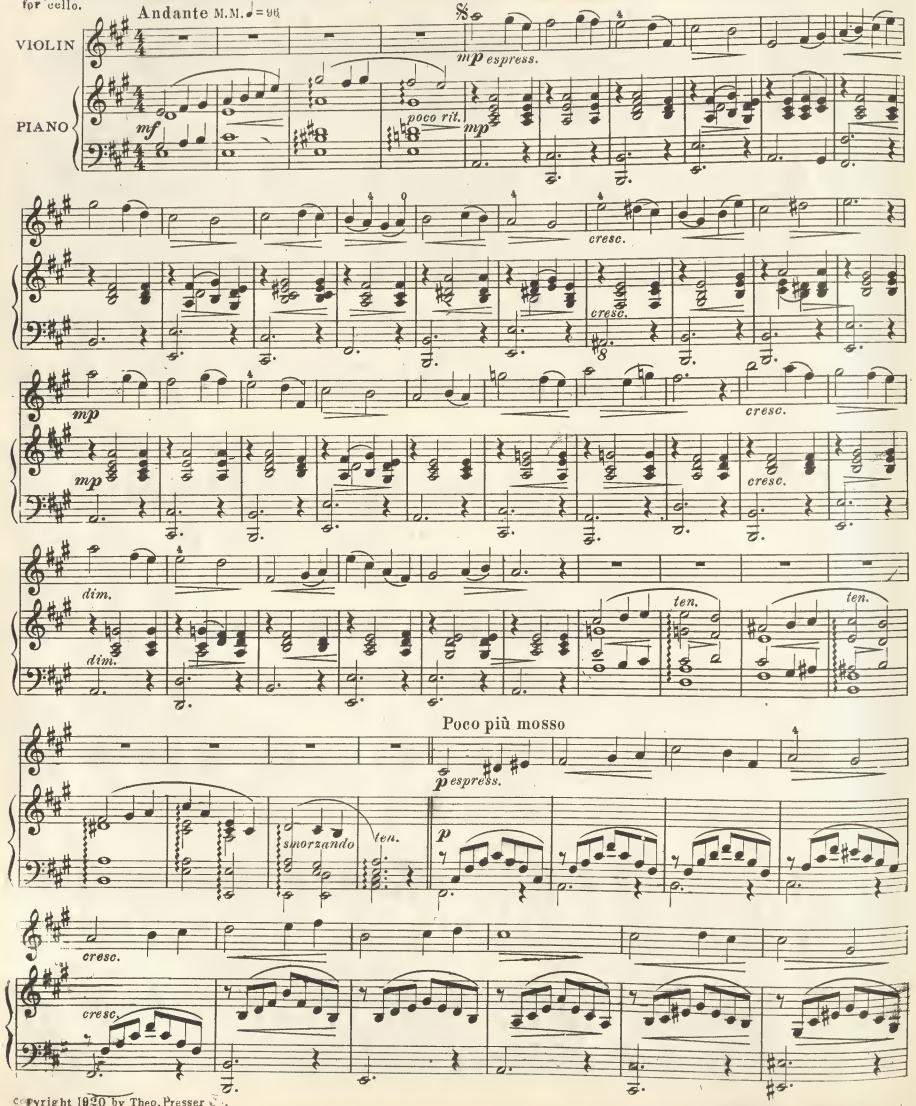
BERT R. ANTHONY, Op. 203

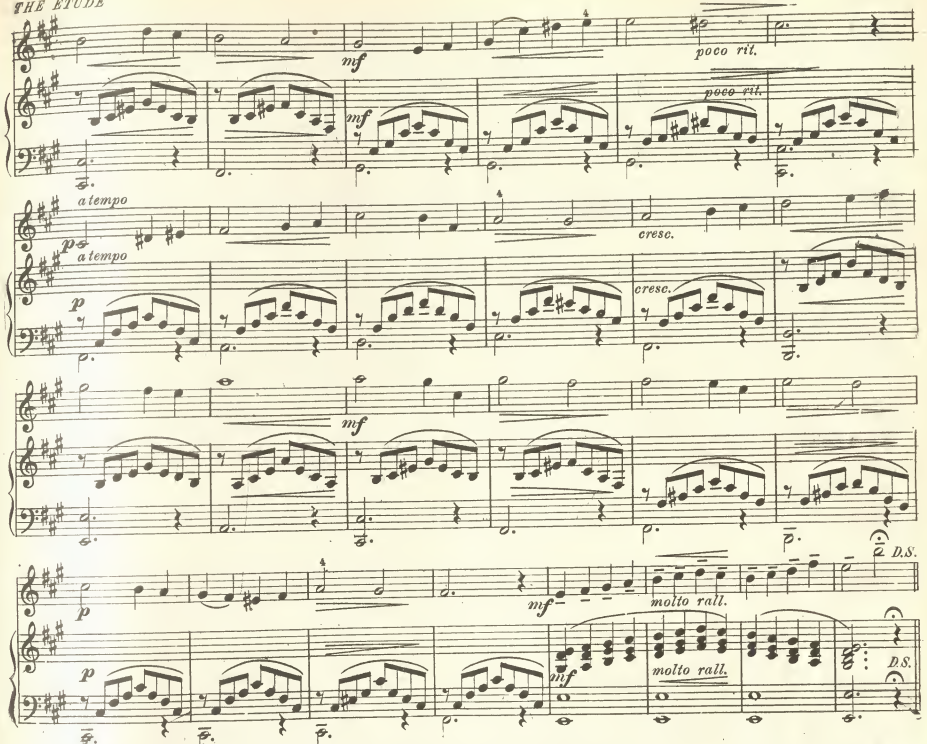


CHANSON TRISTE

HENRY TOLHURST

A slate composition by the well-known English writer and teacher, Mr. Henry Tolhurst. A fine study in tone production. Also published for 'cello.

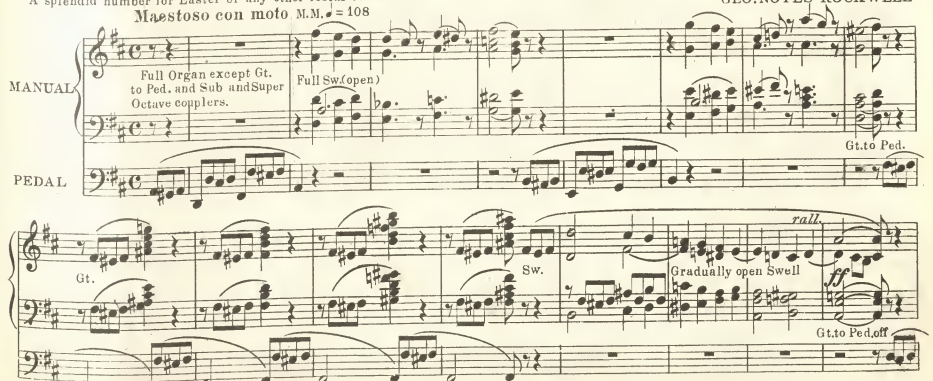


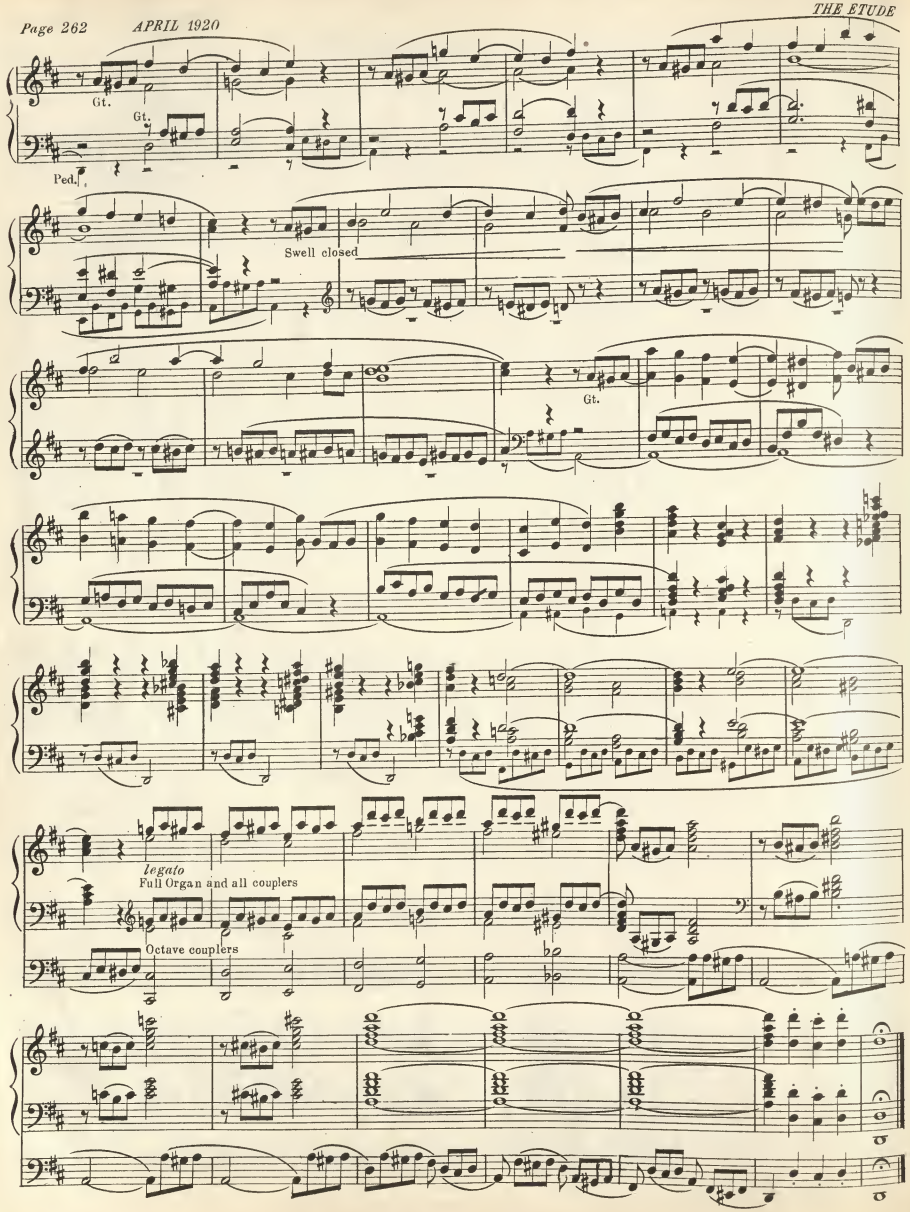


FESTAL PRELUDE

JULIUS ANDRÉ
Arranged and edited by
GEO. NOYES ROCKWELL

A splendid number for Easter or any other festal occasion.





WITH YOU IN THE LAND OF LOVE

T. E. B. HENRY

GEOFFREY O'HARA

A fine modern ballad with a strong and flowing refrain. Mr. O'Hara's musical activities in connection with our Nation's War Camps during the World War have added much to his fame.

Andante espress.

1. If wealth and pow'r were mine this hour, Their
2. Oh seek, dear love, this land di-vine, And

worth far less I'd prize Than one car-ess, one lov-ing kiss, One glance from your dear eyes. Through all my dreams one fond hope gleams, All
I will e'er be true; I'll fold your dear heart close to mine, And love for on-ly you; And peace will hov-er o'er our way Like

rall. a tempo

REFRAIN

comodo rall.

oth-er joys a-bove, To dwell, dear heart, with you a-part In youth's bright land of love. Come then, my love, where the
fair white winged dove, As down life's gold-en path we stray, With you in the land of love.

rall.

stars are bright Where on-ly the true hearts dwell; Come to my arms and the

cresc.

si-lent night Come to love's mag-ic spell. There 'neath the rays of your eyes' fond light,

cresc.

sempre molto rall.

bright-er than stars a-bove; This life would seem but a bliss-ful dream With you in the land of love.

sempre f molto rall.

MAMMY'S SLEEPY TIME SONGS

LILY STRICKLAND

TERESA STRICKLAND

A gem from Lily Strickland's new cycle *Songs from Way Down South*. Written by one who was raised among the Southern negroes, knows and loves them.

Andante sostenuto

1. A mem - o - ry of ba - by-hood That
2. Her rock - ing chair would gent - ly swing, And

time can ne'er e - rase. Is of the twi - light sleep - y time, And dear black ma - my's face With
lull me to sweet rest. With - in her cud - dling lap and arms, My gold head on her breast She'd

cresc.

her ban-dan-na tied up high, And ear-rings like new moons, And lap so soft and warm and snug, 'Twas
tell me of the old sand-man; And count my wee pink toes, And then would sing this lul - la-by As

(After 1st verse only)

heav'n to hear her croon: Pret-t'est lit-tle gal in de coun-ty O, Dad-dy and mam-my said 'twas so,
drow - sy eye-lids close:

Looked in de glass and found it so; Pret-t'est lit-tle gal in de coun-ty O! Pret-t'est lit-tle gal in de coun-ty O! Dad-dy and mam-my

dim. *gradually slower and softer* *molto rall.*

D.C. *(After 2nd verse only)*

said 'twas so! "Bye ba-by Bun-tin' Dad-dy's gone a-hun-tin' Ter git er lit-tle rab-bit skin, Ter wrap his ba-by Bun-tin' in;

D.C. *cresc.* *rit.*

Bye ba-by Bun-tin', Dad-dy's gone a hun - tin' Ter git er lit-tle rab-bit skin, Ter wrap his ba-by Bun-tin' in." 3.Oh

poco a poco dim. *pp* *rall.*

Andante sostenuto

mam - my dear, oh faith-ful heart; The years have flown a - way; And van-ished like the but - ter-flies Of a sweet sum-mer

slowly

day! And are you sing-ing lul-la-by's to ba - by an-gels now? Would I could see your dear black face, And hear e'en from a -

rall. con espress. *cresc.* *rall.*

far. "Go ter sleep, go ter sleep, Go ter sleep mah lit-tle ba - by; When yo' wake, when yo' wake,

with great tenderness *cresc.*

gradually softer

you shall have de lit-tle hors - es; Cah'-iage an' fo', At yo' do', And de pret-ty lit-tle hors-es, Go ter sleep,

dim. *dim.* *pp*

Go ter sleep, Go ter sleep mah lit-tle ba - by. *(Hum the melody ad lib.)*

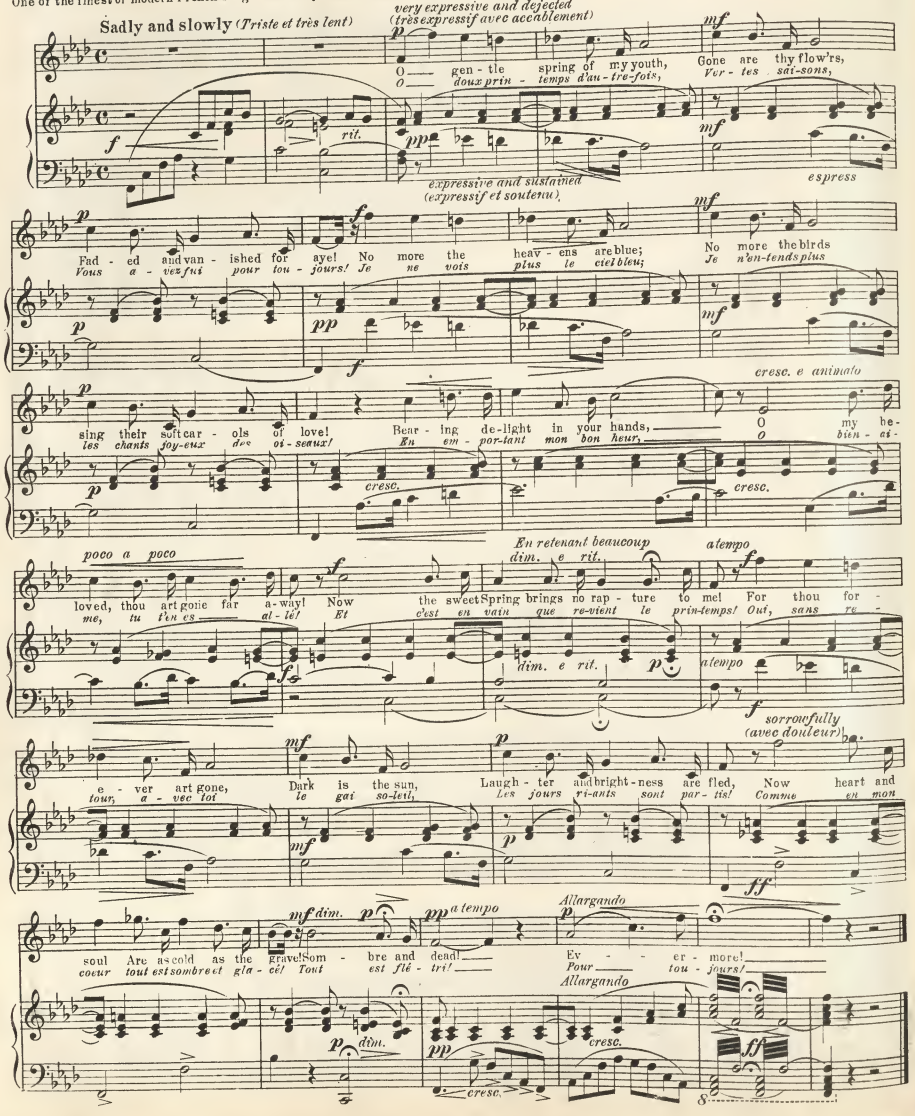
ppp *poco rall.* *pp*

ELEGY
ELEGIE

LOUIS GALLET 1835-)
Translated by NICHOLAS DOUTY

JULES MASSENET
(1842 - 1912)

One of the finest of modern French songs. Mr. Douty's translation is a particularly good one.



Annual Banquet of the I. A. D. H.

Scene: Hotel Pietronero, Chicago
Present: Members of the I.A.D.H. and Representatives of the Press

Hon. Slushington Graft
(*President and Toastmaster*)

LADIES AND GENTLEMEN: Having partaken of this sumptuous repast, so graciously donated by a caterer friend of our fellow member, Mr. Phineus G. Pull, it would be unbecoming of us not to recognize the fact that every part of this delicious dinner is entirely complimentary to us. Therefore, we, the members of the International Association of Dead Heads, may now begin the more intellectual—may I say spiritual?—part of our evening, to which it is the custom of toastmasters, from time immemorial, to describe as "the flow of the soul."

(*Groans and applause. One member starts to sing "How Dry I Am," but is quickly suppressed.*)

Ladies and gentlemen, we will begin our program with vocal interpretations by Miss Polly Pass.

(*Miss Pass obliges with "Open, Ye Portals, for Behold I Shall Enter."*

Mr. Graft.

Of course, Miss Pass, you understand that it is against the rules of our association even to give thanks for what we receive.

Miss Pass

My musical education cost me many thousand dollars. Why should I be asked to give my services absolutely free when you would not think of asking a doctor or a lawyer or a plumber to work for nothing?

Mr. Graft

That's just it. We Dead Heads would lose all our rights if it were not for the musicians and others like them. Never, under any circumstances, pay a musician anything unless he is a member of the Union, and then don't engage him.

(*Great applause, and cries of "Hear! Hear!"*)

Miss Pass
(*Contritely*)

Excuse me! I forgot that I was playing for so many eminent Dead Heads. I cannot tell you how I appreciate the honor.

Mr. Graft

Now, ladies and gentlemen, according to our custom, it is time to award our annual prize to the Dead Header who can claim the best record for the year. We have ascertained that Mr. Ivan Nerve has actually been admitted to no less than two hundred and seventy concerts, theatrical and operatic performances during the year, and, what is more—friends, this fills me with pride!—he was admitted to three moving picture shows and thirty-seven course dinners without paying a cent. Will Mr. Ivan Nerve please come forward and receive the club emblem, a beautiful pair of opera glasses, donated by our leading jeweler, Mr. Biffeny, engraved with our motto, "Never give up"?

(*Mr. Ivan Nerve blushingly comes forward and receives the prize.*)

Mr. Ivan Nerve
(*Overcome by his feelings*)

MR. TOASTMASTER, LADIES AND GENTLEMEN: It—I—I—I—that is, may I say that this overwhelms me, when I think of the hard, hard years during which I have written hundreds of imploring letters to artists, actors, musicians and managers—when I think of the people I have dined—a great expense, so that I could keep my record clear of any suspicion of ever having paid one single penny for a ticket, this emblem of our club overwhelms me. May I live to see hundreds of more absolutely free shows. Ladies and gentlemen, I thank you! I would like to hear from Mr. Magnus Gall, the winner of the prize last year.

Mr. Graft

Mr. Magnus Gall, will you say a few words?

Mr. Gall

I would like to ask Mr. Nerve how many times he has had to suffer the humiliation of being thrown out of managers' offices?

Mr. Nerve

Only twenty-nine times this year. I find that it helps a great deal if I enter the manager's door with a large cigar pointed directly toward the manager. This was the method employed by my father, who heard Jenny Lind, Adelina Patti, Joseph Jefferson, and Mrs. John Drew without paying anything. Gentlemen, I am proud to say that I come from a long race of Dead Heads.

Mr. Gall

Do I understand, Mr. Nerve, that you have lived up to the regulations of our association in every particular; that you are not connected in any way with any newspaper or periodical through which you might return publicity to those artists deserving it, and that there was no possible way in which you could return the courtesy?

Mr. Nerve

Absolutely none—and, furthermore, I am certain that at no time in my future life will I ever be able to make any return for any ticket or favor I have ever received.

Mr. Graft

Fine, Mr. Nerve! We are proud to have you as a member. Is Mr. G. Watta Cheek here?

Mr. G. Watta Cheek

Yes, Mr. Toastmaster, and I am glad that you have called upon me. There is something I wish to bring before this body. There is a report going around that I am such a confirmed dead-head that if I had a ticket for Hades I wouldn't want to waste it. (*Great consternation.*)

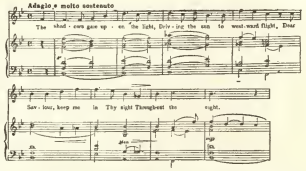
Mr. Graft

Mr. Cheek, will you please make a report of this insult to our Executive Committee for action?

(*Commotion at the back of the hall. Enter a Greek gentleman, very much excited.*)

Greek

Looka here—me de hat check boy. See? De gent comes to my window, and I say, "Gimme de mon!" He say, "Me Dead Head; me never pay." I say, "I bet you dead-head if you don't!" He grabba da coat, and I soak him one punch like this—bing! He say, "Whatta you do that for?" I say, "You bum, whatta want something for nothing; I give you something for nothing," and I give him that something in the eye tena time. Come on, now, ladies and gents, fifty cents apiece or you no getta da hatta and coat

(*The meeting ends in appropriate disorder.*)

Department for Voice and Vocal Teachers

Edited for April by the Well-known Chicago Teacher
KARLETON HACKETT

"Thank You for Your Most Sweet Voices."—SHAKESPEARE

Among Forthcoming Departments are those from Dudley Buck and F. W. Wodell

Hearing Tone Accurately

One of the most incomprehensible things about the study of singing for the young pupil—and, alas, in too many cases for those not so young!—is his inability to judge accurately of the quality of his own tone. At first this is so disconcerting, so contrary to all his preconceived ideas, that he is doubtful of the fact and apt to be resentful. This is one of the innumerable phases during the study of the art of singing where the teacher must use tact, which means "sympathetic appreciation of the pupil's point of view."

The average young pupil believes that if he knows anything in this world it is when he makes a good tone with his own voice. This appeals to everybody's common sense, for anybody would think that if he knew anything at all it was the sound of his own voice. But in the study of singing the beginnings of practically all the difficulties lie in this fact, that the individual cannot hear with any accuracy the quality of his own tone. Yet as the contrary belief is so widespread and firmly fixed the teacher must handle the question with fine understanding if he is to produce any good results and maintain his authority.

Until the young student has learned to recognize good tone and to know accurately when he is making the right kind and when he is off the track, his practice will be of little value, his progress slow because he has no confidence in himself. This is one of the many reasons why it takes time to develop a voice and also why most parents and all admiring and criticizing friends must somehow be suppressed during this formative period.

How does it happen that this apparent paradox is true—that the student cannot tell accurately the sound of his own voice? Alas, this is but one more manifestation of the mystery of nature, since the most difficult task we are ever called on to solve is to understand ourselves, learn our own powers and how to make them of use. Was it not Burns who said, "Oh! wad some power the giftie gie us to see ourselves as ithers see us"?

Have you never said to yourself, if not out loud to your neighbor, after hearing some young aspirant for vocal fame, "Well, if I sang like that, at least I would have sense enough to keep my mouth closed when anybody could hear me"? We all have thought it time after time, even if we may have been kind enough, or discreet enough, to keep our thoughts to ourselves. Yet taking these nasal, throaty, stiff and generally unpleasant voices and making something agreeable out of them is the regular daily routine of the real teacher.

Take the young person whose singing so much displeased you. Do you imagine that it sounded unpleasant to her? Have you not known many instances in which, although you thought it bad, the individual who was doing the singing gave every evidence of thinking that it was very good? The fact that she was mistaken about it does not prove that she was a fool—not by any means! She might be very intelligent, with fine natural talent for music and excellent vocal material, and despite all this sing very badly and be all the time blissfully unconscious of the fact.

If she comes to the studio of a vocal teacher he should know the moment she begins to sing that it is bad, and if he is worth a pinch of salt he will have to tell her so. He must do it in a sympathetic way, not with any mealy-mouthed fear of telling the truth, but with appreciation for her mistake, and make her begin to realize it for herself. When she realizes that something is wrong, that her tone is not as good as it ought to be, while it will of course be something of a shock, if she, too, is worth a pinch of salt she will wish to correct her errors and learn to do something that shall be good. When two such people, teacher and student, come together they will produce results that will be worth something. These are the only people we are talking about, people who mean business and wish to do something worth while.

Beauty of Tone

Beauty of tone is the only thing which gives real value to a voice, since if there be beauty of tone people will like to listen to the singer. If people like to hear you sing then you are worth something, whereas if they do not wish to listen to you because the voice is unpleasant then it does not make much if any difference how high you can sing, or how long, or how loud, or how much technic you have gained. Young students are apt to be forgetful of this fundamental fact and in their desire for power and range are apt to overlook the elemental fact of beauty. But if they develop their vocal powers to the point of public appearance the audience will quickly set them right about this matter. The public may not know much about the details of vocal technic, but it is very sensitive to beauty of tone, and since it is the public for whose benefit you are seeking to develop your powers you would better keep this simple truth clearly in mind. By so doing you will save yourselves many tears and much wasted effort. This is a fact.

Beauty of tone comes as the result of freedom of tone production. This was the foundation of the old Italian method. The older Italians learned this centuries ago and it was the understanding of this law that enabled them to produce so many great singers. It is as true to-day as it was a hundred years ago. Freedom of tone production means precisely what it says. The absence of strain or rigidity so that the vocal mechanism can function with freedom and elasticity.

The young student almost invariably thinks power and range rather than beauty of tone. If he can sing a big high note he feels that he has done something worth while. But it may have been forced, of unpleasant quality and so produced as to work incvitable injury to his voice if persisted in. It is not merely the fault of youth, it is the very law of life this desire for big returns quickly attained. It is but another manifestation of that human instinct for big returns which enables the "get-rich-quick" men to flourish the world over. Everywhere there have to be laws to prevent people from being victimized because of their impatience. They will even try to cheat themselves and nowhere more than in the vocal studio.

Of course, if you can make a fine tone, then the more you have of it the better off you are. But you must be sure that it is a fine tone—and here is the rub. To learn to distinguish between good tones and bad tones you will have to go to a good voice teacher, one who knows his business and is not afraid of telling the truth.

Fear is the Main Enemy of the Singer

Fear is the great enemy of the human heart, the main obstacle to accomplishment. It is no more of a handicap to the student of singing than to the student of any other form of endeavor, but since it is only the students of singing with whom we have to do, it is their difficulties that concern us.

At the very beginning fear plays its part in the vocal studio, since almost all students have heard so much about the difficulties of vocal technic and the great dangers of injury to the voice from misuse, that they hardly dare do anything for fear of doing something wrong. Of course, a certain caution in approaching any new thing is quite proper, but this fear that most students have of their voices is altogether hurtful to their studies.

The first thing you ought to get clearly into your head is that when you sing you are doing something which nature intended you to do and for which she specially constructed your vocal mechanism. Anybody who can speak with an ordinary human voice has the mechanism with which to sing. It goes without saying that some are much more generously gifted by nature than others, but if you can talk you also can sing, at least as far as the physical mechanism is concerned. Whether or not you will ever sing well depends on a great many different considerations—aptitude for music, sensitiveness to tone, good health, willingness to work and many other things besides. But at least it is a comfort and ought to be an encouragement to know that you have the apparatus.

Singing is action with brain and voice coordinating to produce the tones of beauty and power. Nobody ever learned to sing without making any number of mistakes, producing bad tones and getting into all sorts of trouble. But those who have the courage to try, gradually begin to catch the hang of how the thing is done and if they have minds to think with, get good instruction and are willing to work they learn. Those who are fearful, afraid of making poor tones, of hurting their throats and doing other things they ought not to do are very likely not to have anything to show for their efforts save a lot of receipted bills and unrealized ambitions.

People seem to forget the restorative vigor of nature. It is astonishing with the normal healthy individual how rapidly nature can remedy the inevitable ills to which we are all subject. Of course, if you are weak and sickly it is hard luck and about your only chance for success in this life, whether as a singer or in any other department of activity, will depend on your building yourself up into health and strength. But if you are a normal human being don't bother yourself too much about the extreme delicacy of the voice. If you learn to use it reasonably well it will stand up under a tremendous amount of hard work.

Nature constructed the vocal chords out of the toughest material she knew how to manufacture and she did a mighty good job. The voice is very sensitive to misuse, just as the eye is very sensitive to the presence of any foreign substance such as a cinder, which is one way she has of protecting sensitive parts of the mechanism. If you misuse your voice she will tell you so quickly and in no uncertain terms. Then if you have any wits you will find out what the matter is, get it corrected and go on your way rejoicing.

Nine times out of ten when young singers complain about having sensitive throats there is nothing really the matter with the throat itself, but it is nature trying to inform the individual that the throat is not being properly used. People molly-coddle themselves, thinking that they have weak throats and all sorts of ills when the truth is merely that they don't know how to use them properly. This cautious, timid manner of singing, which is so common among young students is frequently worse in its effect on the voice than the most reckless shouting. You can usually prove to the shouter that he is very foolish and since he has the courage to do things it is often possible to turn his energy into the right channels. But the timid one dares do nothing for fear of injury and the first thing he knows his whole vocal apparatus has become as flabby and useless as his brain and is good for nothing.

Have confidence in nature and dare to do what you think right. Singing is action. Let there be courage of mind as there is strength of body. There is no place for cowards in the singing world.

Elasticity and Relaxation

Beauty of tone is the basis of all the value of the voice. All the range of its use as an instrument depends in the end on the beauty of the quality of the tone. The beauty of the tone comes as a result of the freedom of the tone production. Volume, range, the ability to sustain the long, flowing phrase, to run scales and arpeggi, in short all of vocal technic depends on freedom of tone production.

The moment the young pupil begins to sing there is tension, rigidity, stiffness and awkwardness all through the vocal machine. This is due to timidity, to self-consciousness and the uncertainty inevitable when dealing with a new and strange thing. It has nothing to do with talent for music or natural gifts of voice. Of course, there is great variation in individuals, some having much more courage than others, catching the idea more quickly and having the confidence to try. But to a greater or less extent every young student suffers from the inevitable results of the timidity all feel when trying to do something new.

Consequently one of the first things which must be done is to relax these various tensions so that the tone can get a chance to come out freely. Almost everybody now understands something of this principle—that the tone must flow freely, without rigidity in the throat or stiffness in the breath-controlling muscles. Almost all young students understand something, at least in theory, about the necessity of relaxing these various tensions, but in this question of relaxation there is a stumbling-block which has upset any number of earnest workers and so confused them that they did not know at all what they were trying to do.

The tone-producing mechanism is a part of our physical make-up, composed of muscles, ligaments and nerves which are governed by the same physical laws during tone-making that they are in any other form of muscular action. The process of making tone depends on the free, vigorous functioning of the entire mechanism, consequently tension and rigidity interfere in a fatal manner with making good tone; but complete relaxation of all the parts would bring about such a condition as would render it impossible to produce any tone at all. This is the confusing point when overmuch insistence is made about relaxation without a clear understanding of just how the mechanism works.

To make tone there must be a high degree of activity in the tone-producing muscles. Every instant of time while a tone is being made the breathing apparatus is performing a most complicated series of actions in regulating the outflow of the breath, while the tone-producing muscles of the throat are vibrating with an intensity and a delicacy of adjustment which is one of the most marvelous phenomena of nature. Any tension or rigidity which interfers with their freedom of action makes it impossible to produce a pure tone, while a complete relaxation of all these muscles would put them in a negative condition in which they could not produce any tone at all.

There are certain complicated series of muscles which have nothing whatsoever to do with tone-making, such as those of the neck, the jaw, and the muscles of the throat outside the larynx, and these must all be relaxed, as any rigidity in these muscles presses upon the larynx and prevents the actual tone-producing muscles within from performing their functions properly. But the tone-producing muscles are in a high state of activity during the production of tone and any notion of relaxation which interferes with this activity makes it impossible for them to work at all.

It is the same law which works all through every department of your active life. We have all seen graceful dancers, and we know that this grace of movement depends on perfect elasticity of muscular action. If the dancer be stiff his movements will be awkward, laborious and devoid of all grace. But if he should completely relax himself he would simply collapse in a heap on the floor, which certainly would not help matters any.

If the breath-controlling muscles should be completely relaxed the breath would leave the lungs in a feeble gasp and it would be impossible to produce a tone. Yet if these breath-controlling muscles be held too tight their action will be labored, there will be too heavy a pressure on the tone-producing muscles within the larynx and the tone will be forced and hard.

Therefore, relaxation is a term which must be used with understanding and in a great number of cases what people really mean is "elasticity." Singing is action in which the mind must be alert and the tone-producing mechanism in a high state of activity. If this activity involves stiffness and rigidity in the muscles the tone will be bad, whereas if everything becomes too relaxed the tone will be flabby and colorless and if this relaxation be carried too far there will be no tone at all.

Any number of young pupils have become hopelessly confused for the time being on just this point. When they sought to relax themselves completely they found that they lost all control over the tone, yet they did not dare permit the normal vigor of the tone-producing muscles to work for fear they would be forcing. They realized that there was a flaw somewhere, but they knew not how to put their finger on it. They had heard so much about relaxation that they did not dare do anything at all lest they should be using improper force.

Singing is action, the result of muscular activity, and if the muscles whose function it is to produce the tone are completely relaxed it is evident that there will be no tone. Get this clearly into your head. The muscles which have nothing to do with tone-making must, of course, be completely relaxed so that they do not interfere. But the tone-producing muscles must be free to work as nature intended, with vigor and elasticity.

The thing you have needed to understand was not merely the law of relaxation but the law of elasticity. The tone-producing muscles must work and the conditions must be such that they can work freely and vigorously, or they cannot produce a tone worth listening to. They must all be elastic, supple and strong. For the actual tone-producing muscles it is not the negative law of relaxation which governs, but the active principle of elasticity.

Vocalizing and Enunciation

EVERY student realizes the fundamental necessity of vocalizing if the tone is ever to be made pure and the scale even. Every student realizes the need for distinct enunciation; at least, they are all beginning to realize it now even if they did not use to think so very much about it. The point which a great number of students fail to understand is the relationship between vocalizing and enunciation.

To vocalize is to sustain vowel sounds. We study vocalizing in all its forms, the sustained tone, scales, arpeggi and all fioritura in order to learn how to use the vocal mechanism to the best advantage, so that it becomes possible to produce tones of beauty. If the student does not accomplish this task of gaining command over his vocal apparatus then he can never become in any true meaning of the word a singer.

When it comes to the forming of words the sustaining of the vowel sound is the fundamental essential. In every syllable of every word in every language the tone is made by sustaining the vowel sound of which the particular syllable is composed. This produces what we recognize as the singing tone. The tone will be good if the vocalizing, the sustaining of the vowel sound, is good; or it will be poor if the singer does not understand how to produce the vowel sound correctly.

The distinct forming of the various syllables depends on the manner in which the consonants are enunciated. Here is where the student is apt to lose his balance and not know what to do. For all practical purposes in singing the consonants are formed by the enunciatory organs which are (roughly speaking) the lips, the teeth and the tip of the tongue. During singing the throat must always be in such a condition of freedom and elasticity that the tone has an absolutely open passage into the forward resonance chambers. If the tone passes freely through the throat and forward to the front of the mouth the enunciatory organs can then mold it into the various syllables with ease and distinctness. The whole apparatus is then working normally, as nature intended, and the result is a fine tone formed into a distinct word.

But the pupil, not understanding the law of vowel forming as applied to words and desiring to enunciate the words distinctly, is constantly interfering with the freedom of the throat action in seeking to make the words distinct. The only result is a poor tone, because of interference with the freedom of throat action, and an indistinctness of enunciation because he is not using the true organs of enunciation properly.

The tone is produced by the action of the vocal cords in the larynx and they must have perfect freedom of action if they are to do their work well and produce good tone. The syllables are formed by the distinctness of the enunciation of the consonants which are made by the action of the lips, the teeth and the tip of the tongue.

The flow of the breath through the throat, which produces the tone, has nothing to do with the enunciation, which is done at the front of the mouth. If the tone, because of the freedom of the throat action, reaches its proper focus at the front of the mouth, enunciation becomes a simple matter, since the tone is then concentrated right at the place where the organs of enunciation can mold it into syllables.

But if in the desire for distinct enunciation there is any interference with the freedom of throat action the result is always poor tone and an enunciation both labored and indistinct. The tone-producing mechanism of the throat and the enunciatory organs at the front of the mouth work together in the simplest manner according to natural laws if the pupils understand these laws. If you speak in an ordinary human manner it always seems as though you could pick the words right off your lips. The same is true in singing if you understand the laws of good tone production.

The throat must always be perfectly free in its action so that it can produce a pure musical tone; the syllables are formed by the molding the tone receives at the front of the mouth by the lips, the teeth and the tip of the tongue. Nature has provided a perfect mechanism if you will learn how to use it according to her laws.

Using he Breath

THE voice is a wind instrument. The tone is produced by the normal, steady outflow of the breath through the throat (where it is made into tone by the action of the vocal cords) and up into the resonance chambers of the head, where it gains its timbre and carrying power.

The young student must first of all grasp the fact that the tone is produced by the coming out of the breath. Too many of them get the notion that breath control means the holding back of the breath. Breath control, on the contrary, is learning to govern the outflow of the breath so that it shall always flow forth in an even, steady stream.

First get the breath flowing freely from the lungs through the throat and when this has been accomplished it is possible to regulate the flow. The normal outflow of the breath in singing is a thing intended by nature and for which she has made careful provision in the structure of the vocal apparatus. Too much insistence on "breath control" almost invariably makes the pupil hold back the breath so that not enough is coming to set the tone-producing machine into proper vibration.

The main trouble with all young students is that they go at their singing too artificially and dare not trust at all to natural law. In fact, most of them appear to have no notion that they are dealing with natural law and using an apparatus which was constructed by Nature for the express purpose of making tone.

Don't be afraid to use your breath generously, since it is the breath which makes the tone. Above all learn to trust Nature. To sing is to do something Nature intended and for which she has constructed the vocal machinery. Give her a chance and she will do wonders for you!

Little Flowers

By Andrew Ross

THE significance of the Italian term, "fioriture," is flowery, or graced with little flowers. It refers to the florid style of singing in which the theme is decorated with embellishments, runs, cadenzas, trills. Has not this connotation of the word in pianoforte-playing a subtle meaning? "Little flowers"—is it not interesting to try to make our embellishments in pianoforte pieces so pretty, so graceful, and so effective, that they will have all the charm of "little flowers?" Try it.

What Song Meant to a Soldier

By Walter W. Connel

SONGS played an all-important part in the training of soldiers, and especially those who were a part of the American Expeditionary Forces. There are some periods of my military training which I shall never forget. One such period began the moment I presented myself for military duty, and continued until I was thoroughly hardened. Drill, drill, drill; rifle drill, bayonet drill, close-order drill, extended-order drill—and it seemed a hundred other drills; and then came long, tedious hikes with full packs. These drills and hikes all played important parts in my physical and mental development. Sometimes I felt as if I must drop from exhaustion, for only a few short weeks before I was a railroad stenographer. My work in a railroad office did not require pep, snap, stamina, nor a brain so clear that it would antomatically relay a command to my nerves, and they in turn to my muscles, to the end that the command would be completed almost the instant the command of execution was given.

Yes, the moment I reported for instruction at a military camp I began to live a new life, the purpose of which was to make me a good soldier. And a good soldier is one who respects rigid discipline; is one who receives an order or command and instantly sets about to execute it; is one whose vitality and resourcefulness are such that he is fit to fight, ready to meet and overcome all obstacles.

A very trying feature in this process of hardening or seasoning is hiking, for although hiking tougheis the feet and muscles, strengthens the legs and back, develops the chest and subsequently the wind and endurance of the soldier, yet these changes are gradual, and hiking is generally grilling at first. How easily my tender feet developed blisters! How quickly my rifle seemed to wear holes in my shoulders, and how my arms ached from holding the rifle in place! And my pack, made up in "heavy marching order," seemed to double and even triple in weight as the hike continued! The pack straps sank into the soft flesh on my shoulders, while the ammunition belt dug into my sides! If the hike was conducted on a warm day the perspiration slowly soaked my uniform and trickled down my face, and the dust clung to the uniform and settled on my wrists, hands and face, clogged my nose and found its way into my eyes! And on rare occasions when a gentle breeze bore down the road, how momentarily cool and pleasant it was!

When Music Joined the March

One day over in France when my regiment had been "on the hike" for several hours something happened, something very simple in itself yet very electric in its effect on the marching men. The leading unit in the column broke into song—a popular war song. Its air was immediately picked up by the succeeding units in the column. Some of the men sang the words; others hummed the air; still others whistled the rousing tune.

The effect of that song was like that of recharging a wornout battery. Heads were thrown up and chests thrown forward. Snap and pep replaced a listless and disinterested swinging of arms and legs, and the latter synchronized perfectly with the tempo of the song.

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"The eloquent organ waits for the master to waken the spirit."—DOLE

Learning to Play Bach's Organ Music

By Alfred E. Whitehead, F.C.G.O., A.R.C.O.

One of the reasons Bach cannot be counted among the popular composers is that he is more often than not dully played. Seldom do we hear anything better than a more or less correct performance of the notes. And, as a matter of fact, with a certain school of organists, any attempt to infuse meaning into his music, to bring out its poetry, is looked upon with a feeling almost of horror. These gentlemen will lay such a work as the magnificent *D Minor Fugue* upon their dissecting table and after a few dexterous thrusts with their scalpels will disclose the many admirably contrived canons which can be found there. In awed whispers they will bid you look.

"Behold, this is Science," they tell you, "See this, and this, and this." Yet when they play *The Colossus*, instead of bringing out its significance, its poignant melancholy, too often we have to be satisfied with something which is stodgy and dull to a degree.

The chief reason for this dry and monotonous playing is poor phrasing. Now the great mass of Bach's music is contrapuntal, his organ music being no exception, and if the component voices be carefully examined, it will be found that they are instinct with rhythm. If, then, we would derive the greatest possible pleasure from this music each voice must be correctly phrased, and all the various touches which are at the command of the player must be brought into requisition. When considering the phrasing of any of Bach's works, we cannot fail to be struck with the fact—pointed out by Parry, Widor, Schweitzer and others—that his early training as a violinist left its stamp ineffaceably upon his style: that not only are the themes "string-y" in nature, but that the counterpoint woven around them is generally of a similar texture. This fact, of course, demands that string phrasing should be largely adopted—the unbroken legato, so dearly loved by players of a certain stamp, should give way to the "bowing" effects, different degrees of staccato, and as far as possible, the various kinds of accent, which are so characteristic of the violin family. This treatment of Bach is best acquired through the serious study and frequent practice of the sonatas. Another work which is ideally suitable for this purpose is the *Passacaglia*.

It cannot be denied that this method of playing, demanding, as it does, not only perfect technic, but much experience in such things as harmony, counterpoint and form, not to say a practical acquaintance with some member of the string family, is far more exacting than the old style of rendering with an unbroken legato. For this reason a very rapid speed is neither necessary nor advisable. But more on this question of tempo later.

Registration

The registration of Bach's organ works is another phase of the subject which is exercising many minds. In the old days a player would pull out full great, coupled to full swell, and full pedal, coupled to manuals, and set to work grinding away without a change of stops or of manual. There are not lacking such players at the present time. But conditions are gradually changing and organists are beginning to give more attention to the matter of registration than heretofore. To begin with, the serious student should study the specifications of the various organs which Bach had at his disposal at different times of his life. After that the remarks of Griepenkerl and Schweitzer upon his manner of playing should be read. These will be found not only interesting, but extremely helpful to a formation of style.

After all, the main thing in registering these works—as in phrasing them—is to bring out the poetry of them, and the writer would urge the student to become one of the growing school of players who endeavor to seize upon the many points of interest and to bring out their beauty and significance by means of all the resources of the modern organ. Of course, coherence must be aimed at, and anything in the nature of mere virtuosity and sensationalism should be tabooed.

One of the chief glories of Bach is that quality which for the want of a better word I will call his humanness. When we remember how formal and inadequate was the technic of the pre-Bach composer we are lost in wonder at the ease with which the great cantor could imbue such a fettered form as the fugue with the many phases of his personality. Witness the exaltation and religious fervor of the E flat (*St. Ann's*) fugue, the dramatic feeling of the *Toccata* and *Fugue* in D minor, the superb brilliance of the G major (*My Spirit Was in Heaviness*) theme, the "spaciousness," to use Parry's word, of the matchless A minor and G minor fugues, while Dr. Percy Buck has aptly named the D major a *Scherzo*. These are only a few; each of the others strikes its characteristic note and each demands its special registration.

A certain type of organist—a modern production—will invariably announce the theme pp, working up to ff at the finish. This savors of affectation, and as a matter of fact only an occasional fugue here and there will bear this treatment. Another method, less affected and frequently adopted, is to start mf with the great diapasons, for instance, again working up to full organ. Many of the fugues admit of this treatment, but the student should avoid always following this method. Indeed, a close study of the various pieces will disclose the fact that a far less stereotyped plan is demanded in some of them; this plan will surely reveal itself to the earnest seeker. Above all, do not follow the custom, and custom it is with many, of playing all through at a dead level of f or ff tone. Also do not be afraid of uncoupling the pedals sometimes. The swell to great coupler, too, is far too frequently used.

Tempo

It is becoming generally conceded that Bach has, on the whole, been played too fast. A high rate of speed is easily possible when a wholly legato performance is given, but when the music is carefully phrased—that is another story. As a matter of fact, the tempo of such a piece as a Bach fugue should not be chosen from the point of view of the performer, but rather from that of the listener. The tempo adopted must be the one which will enable the listener to follow the parts clearly, to appreciate the design of the piece and, in short, to "place" every note correctly. This, of course, will be dependent largely upon the acoustic properties of the building, the qualities and resources of the organ and the character of the movement being played. The only way for an organist to cope successfully with these considerations is to get a fellow "Bachist" to play the pieces at previously arranged speeds, and himself become the listener from various places in the building. Much will be learned by these means to the great advantage of both player and listener. "Ritards" should be sparingly used, while "accelerandos" and the "rubato" had better be left alone by the student.

Method of Study

An early teacher of mine always advised me not to analyze the fugues of Bach when practicing them, as, for the most part, they are so very free in construction. This seems to me now to be astoundingly narrow, and I would certainly advise the student to analyze most carefully before taking them to the keyboard. The phrasing and registration should be marked and the fingering decided upon. An excellent device is to memorize the chief features disclosed by the analysis—the subject, answer, counter subject (these three should be memorized in all the keys in which they appear), any variants of the subjects, the form of the fugue, the key-scheme, the various fugues used in the episodes and other points of interest which will not fail to present themselves. All this preliminary study will go far to lessen the keyboard work, and after much slow practice a fluent, coherent and wholly satisfying performance should result.—From *The Diapason*.

Joining the Chorus Choir

By Katharine Bemis Wilson, Mus.B.

Any director of a church choir can tell you of the difficulties he has experienced in assembling his choir. There seems to be a stereotyped form of excuse, which he is forced to receive in a genial and kindly spirit. If he is one who has spent years of toil in acquiring his musical knowledge he begins, after a time, to feel very inconsequential. In short, the advantage of his training is not appreciated by the people of the church. This is disheartening to any earnest worker.

"I have so little voice," says one, and another, "I would be embarrassed to sing before a congregation," and others, "We have no time and, besides, we think we should be paid."

Owners of small voices can make them larger by correct training, and embarrassment is a big fault that should be removed, not encouraged. Until one can sing correctly, time should be given to improve the music in one's own church without expectation of remuneration.

Musical Training

If you are an observant person you can learn much from a good director. Go to him and ask to have your voice tried. Even this preliminary will acquaint you with a few facts that, possibly, you did not know before. You may possess the material for a splendid singer and discover it in this way.

If admitted to the choir, give the director your individual attention during the rehearsal. Not only will you learn more, but the contrast will be so great between you and the one who comes to chatter that Mr. Director will be apt to give you especial attention.

Do not treat the director or the members of the choir as if you were conferring a favor upon them by joining. Join to learn and appreciate the privilege.

Health

Whether you care to sing or not, you should consider your general health. Correct breathing strengthens and develops the lungs, throat, abdomen and back. Practically your whole body is thereby assisted.

Did you ever see in a successful singer a flat-chested, hollow-eyed human being? On the contrary, you behold physical development of the highest order.

Health is the most valuable asset you can gain in this world. Even if you cannot become a great singer, try to secure some of the physical strength that can be obtained through this art.

With health comes mental alertness. This is, in turn, developed by the responsibilities of the choir. You have certain duties to perform during a service. Perhaps the methodical arrangement is written on a card which is placed before you. You must be prepared to sing at the right time and in the right place. You must think and act quickly or else be humiliated. Do you feel the same sense of responsibility when you are a member of the congregation? When hymn 99 is announced perhaps you will find your place when the choir is in the middle of verse one or two. If you are especially indifferent, perhaps you do not sing at all.

Do you ever envy the man or woman who can sing or speak in a crowded auditorium in an apparently unconcerned manner? Perhaps you think these persons are not nervous or the least disturbed. But although they appear perfectly at ease they have as many nerves as anyone. The difference is that they have learned to control their nervous fright in public by appearing often before people. All embarrassment is overcome, and you see in the successful singer a well-poised person. But remember, he did not acquire this by sitting in a pew or upholstered chair in the auditorium. Possibly he started his career in a chorus choir and found his talent in this way. Successively appearing before a congregation Sunday after Sunday will give anyone self-confidence. And a certain amount of this quality is most convenient to possess.

If you are a member of a church and enjoy singing why do you think the choir has enough voices without the addition of your voice? Many that should be members give themselves this feeble excuse. If you are a member of the choir why do you imagine, when you feel a disinclination to go to the rehearsal, that the So-and-Soes will certainly be in their places, and that another soprano, alto, tenor or bass, whichever you are, will not be needed? Perhaps, on the other hand, all the So-and-Soes think someone else will be out, so they remain at home. Result, no choir for a rehearsal, and a very certain outlook for some ragged singing the following Sunday.

Certainly Mr. Director receives remuneration, but if he is one of the good directors he does not care entirely for his monthly check. He likes to get results, enjoys making you sing, and delights in watching his work grow.

Do not try to throw the responsibility of your work on the shoulders of your neighbor. Do not forget that should he do your work he will also reap the rewards.

In the church choir you will meet desirable companions, and your common interest in music should form a bond of friendship between you. The others, too, have come to learn and to sing for the joy of singing and to serve.

Do not make the mistake of feeling antogonistic to any other member of the choir. This will only hamper your usefulness and happiness.

Have confidence in your leader and try to have patience with him as he has with you. And the pleasure and enjoyment of a worth-while endeavor will be yours.

Stop Hints for Organ Students

By William E. Warner, Mus.B. (Dunelm), A.R.C.O.

The different methods of manipulating the stops of an organ, whether by hand or by means of composition pedals and pistons, form a subject worthy of more consideration than it usually receives from organ students. It is quite a common experience to hear a piece of music spoilt by careless stop management on the part of the organist, unwarranted pauses and breaks being introduced to afford an opportunity for altering the stop combinations, or phrasing spoilt by stops being added or taken off at the wrong time. Things of this description produce most clumsy and inartistic effects.

At the best of times the changes of tone in the organ are somewhat mechanical and of a much less subtle character than those of the orchestra, but it should be the aim of the player to conceal this as much as possible from his hearers, by making all his changes in a natural and easy manner, which will help and not hinder the effect of the music.

The following hints are intended to assist students in overcoming the difficulties of this part of their work.

1. Never make stop changes in a haphazard manner, or merely for the sake of a change. As a general rule changes should be made at the beginning of a new phrase or section. A little study of the form of a piece is one of the best methods of finding suitable places for altering the registration.

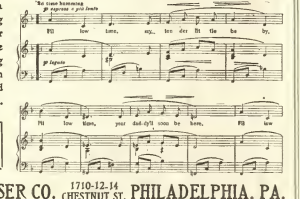
2. Before commencing to play, prepare suitable combinations on each of the manuals and on the pedals. Many pieces require very few changes during the course of performance, if this matter of preparation has received attention at the outset. Note, for example, the simplicity of the registration of a piece like Guilmant's well-known *Cantilene Pastorale*.

With the exception of one or two very easy changes in the middle section everything is prepared at the commencement. The registration of most of Guilmant's pieces is laid out in a convenient manner for the player. Probably the fact that Guilmant himself was a great performer accounts for this. At any rate this aspect of his pieces is well worth studying.

3. Do not use the manual couplers too frequently. The Swell to Great Coupler, in particular, is a very much overworked piece on the mechanism Clearer and fresher effects are often secured by leaving the manuals uncoupled; and the effect of the single stop is often better than that of two or more in combination.

4. It is often convenient to prepare a change on one manual while playing on another. Take the case of a fugue like Bach's *Fuga Alla Giga* in 12/8 time. The following is a simple and convenient method of registering it, which can be applied in general plan to many more of this master's fugues. Commence on the Great (m. f.) with Swell coupled, and Great to Pedal drawn. When the first pedal passage comes to an end transfer both hands to the Swell for the central "Intermezzo" passage. During this section the Great and Pedal can be strengthened by means of the composition pedals, and with the first note of the next pedal entry both hands return to the Great. Continue thus, adding the full organ for the final entry of the subject. Such a method brings out the plan of the fugue most clearly and effectively.

5. When it is necessary to alter the registration on the manual being used great care must be taken to make the change at exactly the right moment. Composition pedals and pistons are often a fraction of a second late in responding, and this needs to be taken into account.

6. Above all endeavor to cultivate an easy and natural manner at the keyboard and to make all stop changes in as noiseless and unobtrusive a manner as possible.

The Organ and the Choir Loft

By John A. Van Pelt

ALTOGETHER too frequently the architect gives deplorably little consideration to one of the most prominent fixtures of a well-equipped church auditorium and what could be one of the most beautiful architectural features of a church—the organ. Instead of placing the instrument where its resources may be heard to best advantage, frequently it is relegated to some recess where not only is it virtually out of sight but measurably out of sound.

The architect should make provision in his plans either for the installation of the organ within the auditorium proper, as is done in the churches of Europe and in many of the finer churches in America, or he should plan an organ chamber sufficiently ample to necessitate no crowding of the pipes and where no obstructing walls or partitions shut off the volume of the instrument.

The organ console should be placed at a sufficient distance from the instrument to permit the organist to advantageously hear the results of his performance and also where he may easily see the director.

People of means who give the church a pipe-organ or a sum of money to take care of the music should do so without any incumbrances—no fast line stipulations as to who shall be organist, director, whether man or woman; whether the music shall consist of a quartet or chorus, etc. Otherwise the case is bribery purely, not service. Then when the music goes on the rocks the pastor, music director and the church at large suffer the consequences. No individual should become married to any position for life. Merit should be given precedence everywhere and paid for accordingly, regardless of the age of the incumbent or his or her religious affiliations.

The ideal choir loft should be bowl-shaped, with each seat in the circle facing the director and each row of seats rising in tiers. Where there may be a side balcony, the choir loft could be made to join the side balconies, giving no limit to the expansion of the choir and at the same time preserving the appearance of the choir picture when not expanded to full capacity. In our large churches, choir lofts should be so arranged that on occasion there would be no limit to the seating capacity up to 300 singers. Small volunteer choirs, as a rule, are not a success musically. They lack the enthusiasm of numbers. The larger the organization, the easier to run.

This is another argument for church union in some form. How is it possible to have large congregations and great impressive singing organizations to lead them in song worship when our musical resources are scattered over such a wide range as now?

For example, the average town of 30,000 population has at least thirty churches. One-third of the townspeople are members or church attendants, which gives an average of three hundred and thirty-three attendants to a church. Now from these men, women and children select your singers, and from these pick out the willing singers, and you have answered the question as to why there are so many small and inefficient organizations.

In our cities, the larger the church the greater the attraction, hence the scarcity of musical material in the outlying churches.

Again, is it reasonable to expect thirty competent directors and organists for every 30,000 inhabitants throughout the land with all the requirements of leadership, talent, personality and character?

A smaller number of better paid ministers, assistant pastors, musical directors and organists, with the proper personal requirements and backing, could do the work with greater success in large union churches that many are trying to do now with a marked variety of results.

—From *The Church Choir*.

Don'ts

By H. W. Richards, F.R.C.O.

Don't pause between two verses and then hurry after the choir that has left you behind.

Don't play hands and feet after each other, but precisely together.

Don't aim at being picturesque and graphic.

Don't suddenly add "full swell" the moment you make mistakes by way of covering them up.

Don't indulge in meaningless twiddles and shakes. They are never reverent, and generally absurd.

Don't accompany irrespective of the meaning of the words.

Don't blaze away and drown the voices. Remember the voices are not to accompany the organ, but vice versa.

Don't pause after playing over the chant while you make a choice selection of stops. If you want a stop and cannot draw it without awkwardness, omit it rather than make blunders.

World's Best Organs Being Built Here

By Pietro A. Yon

THE best organs in the world are being built in the United States. You see, the United States has the three things necessary for such a result: The money, the supply of wood necessary for ideal construction purposes, and the workmen. The men have been recruited from all parts of Europe, and naturally gravitate to the land of best opportunity. And nowadays this opportunity is unlimited, for there is not only a call for finer and finer church organs; there also is an unprecedented demand for theater and residence organs, and of course all this means, in time, that public taste is going to be educated to the level it has reached in the Old World.

Music-Loving Animals

THAT certain animals are apparently attracted by music has been the experience of most all music lovers. David Bispham, in his recently published *A Quaker Singer's Recollections*, has a very amusing story of something that happened in London when he was appearing in a series of concerts with Arnold Dolmetsch.

"It happened that once while Dolmetsch was accompanying me on the Harpsichord, as I sang Henry Purcell's remarkable *Let the Dreadful Engines*, I observed a cat quietly walking across the back of the hall. He glanced up the middle aisle and caught sight of me, in whom he doubtless recognized a sympathetic friend, for I am fond of animals. A dog has come upon the stage to me; two rats have played at my feet for a considerable time in the glare of the footlights; and at one concert a bat kept flying about my head—much to my discomfiture, for to that sort of a creature I am not partial. But at this concert the cat walked up the aisle, leaped upon the stage, arched his back, rubbed his fur against my leg, elevated his tail, and purred with great satisfaction as he made a series of figure-of-eights between my feet. Dolmetsch, seated with his back to me, saw nothing of what was going on. I had to continue with my song, but when a young girl burst into a giggle of merriment, the whole audience went into shrieks of delight.

"Presently the distinguished Belgian Harpsichordist, turning to see the cause of the disturbance and catching sight of the cat, hastily snatched from the piano desk the whole volume of music and hurled it at the beast which, with a savage yowl, sprang in the air, almost into my face, and dashed away. The laughter of the audience continued so long and loud that we performers were obliged to leave the stage, not to return for many minutes, when some semblance of order had been restored."

Is Music Most Enjoyable in Youth?

You folks with the silver strands filtering through your golden locks, do you enjoy music more or less than you did years ago, twenty or twenty-five years ago? Science says that your ears do not begin to accept the finer vibrations that they used to record. Dr. Seashore, in his *Psychology of Musical Talent*, represents that a person of sixteen may be able to hear up to 30,000 vibrations, while a person of sixty can recognize no more than 15,000 d. v. He says: "This decrease with age seems to be independent of training and use of the ear. It is undoubtedly in accord with the biological law that the most delicate structures are the first to suffer decline." Notwithstanding the fact that we do not hear as minutely as when we were children, there are many of us who enjoy music more and more as time goes on. After all, it is the music of the brain, the imagination, which is the highest joy of our musical life.

"Music and the Common People"

By Walter Kariton Kral

IT was Abraham Lincoln who said, "God must have loved the common people because he made so many of them," and it is Lincoln's love and sympathetic understanding of the common people that endears the "Great Commoner" to-day to the hearts of the American people. He understood them so well because he sincerely felt he was one of them.

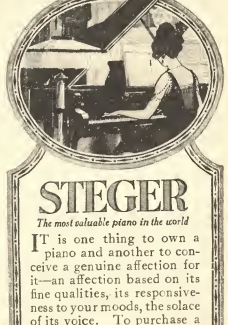
How often we see aspiring musicians whom we wish had more of the Lincoln spirit, when it comes to performing before people, especially those of the rural districts, where the advantages of hearing good music are not so plentiful as in the large cities. These people are at heart just as intelligent and appreciative as the people who compose our metropolitan audiences, only circumstances have not permitted them to enjoy the musical advantages. It is to musicians whose work takes them to these people that these lines are written.

Nothing is more contemptible to the real American than the tendency of some American musicians to imitate the European aristocrats. These musical snobs instead of trying to obtain a deeper understanding of the common people, pity them for their shortcomings (?). They remain perched high on their little pedestals, and then wonder why the audience does not applaud as heartily when they perform a great technical feat, as when someone plays with a rich singing tone a simple piece on the order of Rubinstein's *Melody in F*. They forget that the majority of persons in their audiences have not studied music all their lives as the performer has, and cannot appreciate the heavier works as he can.

As an American musician please remember that no field for service is quite so broad as the musical profession. Are you narrowly giving music that is interesting to a limited number, while the really melodious pieces that would bring the common people to a higher understanding and appreciation of our sacred art, are snobbishly ignored? Music, like all culture, must develop slowly from the bottom up. This does not mean that you must perform the trashy ragtime music in order to play something common folks can appreciate, for the gulf between ragtime and the wonderful symphonic works is great, and there is a crying need for music that will bridge these extremities. You can do no greater service for American musical culture than to play simple, melodious music that will appeal to the great mass of people.

Resolve right now, that the next time you sing or play you will perform something that the people in your audience can sincerely enjoy. Their applause will determine whether or not you have satisfied them. Make your musical ministrations so broad that wherever you go, or whatever you do you will be raising America's musical standard by reaching its "common people."

Easy Pieces

CULTIVATE a respect for easy pieces. Many of the greatest art works are exceedingly simple. To think that great playing is only that which is difficult is a serious mistake. The most famous performers of the day have often related the careful steps they take in preparing very simple pieces. Every possible defect shows in the simple piece, whereas it may be covered up in the more elaborate piece. Robert Schumann said, "Endeavor to play easy pieces well and beautifully; that is better than to play difficult pieces indifferently well."

Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Maud Powell

THE death of Maud Powell, the foremost woman violinist of the United States, perhaps of the world, came as a shock to lovers of the violin and of music everywhere. Miss Powell had been in failing health for some time. On Thanksgiving Night she had a nervous collapse during a concert at St. Louis. She seemingly recovered from that and resumed her concert tour. She had a second nervous breakdown on January 7th at Uniontown, Pa. Her concert at that city had to be abandoned, and she died at the hotel there the next day, on Thursday, January 8th.

By Miss Powell's death the United States loses a great violinist and a charming, cultured woman. It would be impossible to overestimate the benefits to the art of violin playing which have come from her precept and example.

Miss Powell was born in Peru, Ill., August 22, 1868. On her father's side she was American, and on her mother's Hungarian. From babyhood she showed great talent for music. At the age of four she was taught to play little pieces on the piano, and at eight she showed such fondness for the violin that she was sent to Chicago to study it with William Lewis. She remained with him for four years, and was then taken to Leipsic, Germany, where she studied with the famous violinist and pedagogue, Henry Schradieck. She made such rapid progress with him that she was given a diploma in one year, and played at one of the Gewandhaus concerts.

Wishing to become familiar with the French school she went to Paris, where she was the first to be selected from a list of eighty applicants for admission to the conservatoire. Her teacher there was Charles Dancla, the well-known violinist and writer of works for violin study. She always talked enthusiastically about how much Dancla did for her in developing her style and the musical side of her playing. A concert tour to England followed, where she met the famous violinist Joachim, who advised her to go to Berlin. She did so, and became Joachim's pupil for two years. Unlike so many violinists who make it a point to forget their first teachers, Miss Powell often said that she felt that she owed the most to her first teacher, the American, William Lewis, whom she characterized as a born violinist and teacher.

Her debut as a concert violinist took place in Berlin in 1885, and was highly successful. Shortly afterwards she made an American tour, meeting with the greatest success, and playing in all the large American cities. From that time on her life was an almost constant succession of concert tours. She played in almost every American city of any size, and also made concert tours to the principal countries of continental Europe, the British Isles, and South Africa. She toured Germany and Austria with the Arion Society of New York in 1892. She formed a string quartet of woman players and a number of successful concerts were given by the quartet. This is said to have been the first woman's string quartet organized in the United States.

Although she had rather a small hand, she had technical abilities of a high color. Her tone was delicate and refined, and her intonation extremely pure. Although a woman, she played with masculine breadth when the composition demanded it.

She took great interest in American composers, and brought American violin compositions to the notice of the public by playing them on her programs whenever she could. She also took great interest in young American violin students, heard them play, and gave them words of advice and encouragement, if she thought they had the requisite talent for the concert platform. She contributed a number of valued articles to THE ETUDE in past years.

In private life Miss Powell was Mrs. H. Godfrey Turner, her husband acting as her manager.

By her death the American concert platform loses an artist whose place will be hard to fill.

Foreign Goods

THE news that shipments of violins and other musical goods from Europe, which were so badly held up during the entire period of the great war, have now commenced to come through again, will be of the greatest interest to violinists. A leading importer has the following to say in regard to this matter:

"The indications are that within a few weeks at the most we will be in position to fill orders for European made violins, bows, strings, clarinets, flutes, accordions, harmonicas and countless other items that were obtainable in foreign markets up to 1914; the principal difficulty anticipated is in the matter of quantity. Economic conditions in Europe will restrict the output for a long time to come, which means that prices will be high and will remain so until a period approaching the normal is reached.

"Dealers will serve their interests by accommodating themselves to prevailing conditions rather than in postponing purchases in the expectation that prices will drop. Prices are still on the upgrade, and when the maximum is reached, the recession (if any) will be very gradual."

A number of the neutral and allied countries tried to fill the demand for the cheaper grades of violins, and other bow instruments, and furnishings of all kinds for these instruments, during the war with varying success. Japan went into the business with considerable success, owing to her great supply of cheap labor, but she was unable to produce goods comparing in quality and cheapness with instrument-making centers on the continent of Europe, where whole villages and towns have been given over to making these goods for over a hundred years.

"A BOW in daily use should be rehaired every two or three months, for after that time, the hair, though intact, loses its "bite" upon the strings, and fails to assist the player in the production of a good tone."—HART.

MARTEAU, the famous French violinist said, "The most important thing for a violinist is first of all to 'eat well and sleep well,'" meaning that the health and vitality must be in perfect condition.

Effect of Violin Tone

No musical instrument has ever been produced by man, which possesses such a thrilling tone, and which has such power over the human emotions as the violin. The tones of a violin, played by a real master, seem to go straight to the heart, and make the violin the most popular of all musical instruments. A remarkable instance of the power of violin tone in certain medical cases comes from New York city. A special from that city says: "A new sleeping record was established to-day by Mrs. Dora Mintz, whose long period of unconsciousness now totals fifty-one days. Dr. Robert J. Wilson, superintendent of the hospital where her case has puzzled the medical authorities, said that her moments of wakefulness are increasing, and that it is hoped that violin tone, which may be resorted to to awaken the sleeping woman, will rouse her and bring her into normal condition again.

"Dr. E. Gidding, one of the doctors interested in the case, said that in a similar instance last year a woman who had been asleep for six weeks had been roused from her lethargy by a violinist who played to her for several hours."

Many other instances could be related of the power of violin playing in certain medical cases. It has great influence on the insane, and much benefit has been noted in treating cases of insanity where it was employed.

A Sure Remedy

A woman once wrote to Horace Greeley, editor of the New York *Tribune*, stating that the church to which she belonged was in a distressing financial condition. Every device for raising money had been tried in vain—fairs, kissing, bees, strawberry festivals, oyster suppers, chicken dinners, stereopticon entertainments, donkey parties, poverty socials, mock marriages, fake trials, Japanese weddings, grab-bags, box picnics, and necktie sociables.

The reply of the great, old-fashioned editor was very, very short, and very much to the point. In fact it consisted of only two words as follows:

Try Religion!

To paraphrase this story, the editor of this department would suggest to the hundreds of violin students who write to THE ETUDE for short cuts to violin technic:

The plain truth is that the majority of violin students fail to get anywhere with their violin studies because they do not practice enough. There is no royal road to perfection in violin playing. It is of course necessary to know *how* to practice, but having mastered the theory of how to execute a certain branch of violin technic, it must be worked out by hard practice. Innumerable violin students know the road which leads to success in violin playing, but fail to get anywhere through sheer laziness. Others again, try to overcome a difficulty, like—say—the vibrato, the trill, a harmonic, a difficult leap to a note at the top of the fingerboard, a few times, and failing in the effort, throw down the violin with vexation saying, "Oh, it's no use, I can't do it." If they would only keep on trying they would succeed.

Violin practice with the proper concentration is hard work, and extremely hard work at that, taxing the muscular and nervous systems to the utmost, but if one would really master the instrument he must pay the price in the way of hard work. So great a teacher as Prof. Leopold Auer, who has produced so many concert violinists of the first rank, says that a violin student with only fair talent, but with great powers of application and unflagging industry will go farther than a lazy genius, who thinks practice was made for slaves, and does very little of it.

Genius is defined as the power for taking infinite pains, and it certainly is so in violin playing. How many splendid talents come to naught, because they rely on their talent, and will not work. The moment a violin student gets the idea into his head that he is a genius, and can get along with only one hour's practice or less a day, that moment he is lost, so far as ever getting to the point where he can master really big violin works.

Difficult to Answer

MANY of the readers of the Violin Department of THE ETUDE are evidently under the impression that the editor is possessed of supernatural powers to foretell the future, and to judge of the talent of people whom he never saw or heard play. Many of the letters received by the department can be answered helpfully, but some cannot. Here is one which cannot:

"Dear Sir—I am 24 years of age. I have good talent for a violin. Do you think that it would be good for me if I began to study music in the conservatory at this age? I have been playing the violin for nearly six years by ear.

"Can I be a great musician?

"How long would it take me to reach the rank of Heifetz or Elman?"

This is certainly a large order in the line of prophecy, and we fear that we will have to disappoint the writer. However, since the age of miracles is past, we are just a shade in doubt as to our correspondent reaching the rank of Elman or Heifetz very soon if ever. People have the queerest notions about these wizards of the violin. Thousands of ambitious students believe that if they work hard enough they can become world-famous artists. In our school boy days we were constantly taught that "perseverance conquers all things." This is no doubt true up to a certain point, but there is much beyond that point which no amount of perseverance can conquer. For one thing, no amount of perseverance can bridge the gulf between mere talent and genius. It is a grand and necessary thing for the violin student to have high ambition, since without it he will not get very far; but he must not allow a failure to reach the extreme pinnacle of the art, to embitter his whole life, as is so often the case.

To be an Elman or a Heifetz is to be one picked out of fifty million people, so rare a combination of qualities is necessary to become a violinist of the first rank.

How to Have a Thoroughly Good Time With Your Music

By C. W. Mosher, Jr.

THIS article is for the benefit of those who have begun taking music lessons and hate to practice. The writer went through the period of excruciating agony, produced by the caterwauling of his violin, during the first lessons. He longed for freedom, used to watch the clock at practice and actually cut lessons to go skating or play baseball, in spite of powerful parental opposition. The writer, however, recovered from all this nonsense and discovered that there were enormous possibilities for a good time with the violin, and developed a genuine fondness for practice. This article of encouragement for beginners ought to be worth something to them, for my relatives tell me that my early efforts on the violin reminded them of a lost soul wailing in the dismal swamp. It is hardly probable that I played as poorly as do any of you!!

The ingredients necessary to produce a thoroughly good time with a violin (or any other instrument for this matter) consist in the ability to play fairly well, but not remarkably so; a willingness to please; a mind, interested in different classes of people and history. Mix all this with a little old-fashioned "nerve" and a good time will be waiting right around the corner for you. With these requirements there is scarcely a door anywhere in the United States that will not be thrown open gladly to you. The ability to play a musical instrument is literally a standing letter of introduction. Everyone loves the music, and if you are at all genial and generous in your playing, you will be welcomed enthusiastically everywhere you go. I have never known it to fail.

Music has carried me into all sorts of interesting places. A picture flashes across my mind—I see old Chief Charging Eagle and a crowd of howling savages on the Cheyenne River Reservation making night hideous with the awful representations contained in their war songs of souls writhing in the agony of misspent lives, while I sit in the middle of the howling circle imitating their songs for them on my violin to their unbounded delight. The beaded moccasins and arrows I received as presents from them hang in my cabinet to-day.

Music in the Wilds

Flashing before me come in turn lumber camps, French-Canadian settlements and western ranches where my violin has made interesting friends by the score.

I recall climbing off a train way down in South Carolina where I was absolutely unacquainted—not a single person did I know. I just let it get around generally in this community, where everyone loves a fiddle, that I could play *Arkansas Traveler, Turkey in the Straw, Girls Come Round* and *Hook um and Squeeze um* and call the "niggers," and in no time the young bloods of the neighborhood were getting up a dance in honor of the occasion. I was invited out to dinner. (Have you ever eaten Southern fried chicken with cream gravy, sweet potatoes, old hickory-smoked sugar-cured ham, Corn pone and beaten biscuit?) After dinner we had the dance; I fiddled and pretty soon someone relieved me at the fiddle, and I, too, danced aroun' with some of the prettiest girls I ever saw. These old fashioned Virginia reels sure do put the life in one. It wasn't all just "cheap fiddling" either. What attracted them most was that I could entertain them with a few classics fairly well played—the old folks liked that particularly. Both "Ear and Note" music are necessary if you are going to make the right impression.

Other colorful experiences in old Virginia come in review. I went with the survivors of Mosby's Immortal Guerillas to the Confederate Reunion at Richmond as their "Official Fiddler," and the city opened its arms to the violinist who played for the veterans in gray. How well I recall playing Dixie at the dedication of the monument commemorating the Battle of Ball Run at Manassas, with a company of forty-eight girls dressed in white representing the states grouped around me in tableaux.

At college—What splendid memories! Why, in college anybody who can play the violin at all is sure of a good time—he can't help it. At Princeton I, of course, played on the Triangle Club (founded by Booth Tarkington), the Glee and Mandolin clubs and the Orphic order—and such trips! New York, Washington, Chicago, Atlantic City, wherever a good time was to be had, there I was taken without cost. Smokers, banquets, receptions, dances, all in the company of as fine a crowd of boys as this world produces.

In the Cities

In the cities my playing was for churches, schools, policemen, firemen, among the poor and amid prisoners; wherever there were people and places that were of interest or needed cheering up, there my violin went and my playing improved all the time. At first people laughed at my playing, but gradually as it became better they listened with liking and respect.

How well I recall standing up on top of an armored tank during the Liberty Loan drive fiddling away for dear life while the soldiers took the pledges from the enthusiastic crowds. Yes, even, I have been rewarded by a statesman-like grin from our beloved President, Woodrow Wilson.

It is worth while practicing any musical instrument because the more you practice the more enjoyment you can give and the more you are wanted. If you are invited to a party you won't have to sit around like a bump on a log, but can enter right into the center of things.

I teach history. I can make my pupils appreciate history all the more because I have gotten well acquainted with people living in historic places. Don't you suppose your history would mean more to you if you had played where George Washington used to dance the quadrille? Wouldn't the civil war mean more to you if you had followed the trail of Sherman's armies, of Grant's, Lee's and Jackson's; played violin on the fields of battle where their fates were decided, met and talked intimately with the survivors and played for their children? Wouldn't Custer's Last Fight and the Battle of Wounded Knee mean more to you if you had met and played for the Indians who took part in those engagements? Wouldn't the great cities, the little towns and villages all have an added meaning if you had been so closely in touch with them?

Therefore when you feel like watching the clock and running out to play on the second—don't do it—put in a few more good licks on that violin! If you ache to throw away your violin and bat a base ball around the back lot—don't do it until you've had a good practice. Stick to the violin—you will get a finer reward in the end.

Violin Questions Answered

P. A.—Your dispute with a friend as to whether it is more important to have a good bow, or a good violin, if one cannot have both, reminds me of the old school boy's debate: "Resolved, that cows are more useful than horses." It is of prime importance to have both a good bow and good violin. However, the combination of a good violin and poor bow might be slightly easier on the ears than vice versa.

P. S. K.—Violins with the word "Glass" stamped in the wood are factory fiddles as a rule, and of no importance. 2. Get a good violin maker to set your sound-post. It should be placed directly back of the right foot of the bridge. 3. How far you could advance if you should take up violin playing in earnest again, would depend altogether on your talent, and how thorough your previous instruction has been. Not having heard you play, it would be a guess in the dark for me to try and advise you.

L. K.—Henri Leonard, famous violinist and composer of violin compositions, was born at Belaire, a suburb of Liege, Belgium, April 7th, 1819, and died in Paris in 1870. He taught in Liege and Paris. He formed a great number of distinguished pupils, including Cesar Thomson, Marsik Marsick, Ovide Musin, and Guillaume Remy. It is said that he was the first virtuoso to play the *Mendelssohn Concerto*, in Berlin, Germany, on which occasion the orchestra was directed by the composer himself.

New London.—1. Play the passage with firm staccato. 2. In passage No. 2 the hemiouic is taken at the upper end of the fingerboard near the bridge.

J. D. T.—There were several representatives of the Remy family, well known violin makers of Paris, France—Mathurin Francois, Jean Mathurin, Nicolas and Jules Remy. The words stamped in your violin mean "in the city of Cremona." Your violin may be a copy of a Cremona, by one of the Remy's.

A. D. McD.—The inscription inlaid in the wood in the back of your violin means: "When I was a part of a living tree, I was silent, but now that I am dead, I sing." This sentence is supposed to be spoken by the wood of which the violin is made. Violins are often found with this inscription.

G. F. Y.—In preparing your lecture you might refer to the following works: Famous Violinists of To-day and Yesterday, by Lahee; Famous Violinists and Fine Violins, by T. L. Phipson: Old Violins by Hawels; The Violin, its History and Construction, by Abel and Niederheitmann; Celebrated Violinists, Past and Present, by Ehrlich. You might also look up the articles on the "Violin," "Violin Family," "Violoncello," "Stradivarius," and other great violin players and makers, in Grove's Dictionary of Music and Musicians. To the list of compositions you mention to accompany your lecture, you might add, the *Scherzo* by St. Saëns, the *Ave* by Schubert, and the *Berceuse* (cradle song) No. 1, by Reguardi.

G. N.—If you mean by your inquiry that you wish to be able to recognize quickly where the whole and where the half tone intervals lie in playing scale passages on the violin, your best course would be to write out all the major and minor scales, writing the fraction ½ between all notes which are a half step apart. After you have done this, play these scales carefully until you can know where all the half step intervals come.

R. K.—In playing the cello, a woman holds the instrument in the same position as a man. A skirt, wider than the present fashion, should be worn. Hobble skirts are hnrred.

1.—The operation of cutting the wehs between a violinist's fingers, when these webs are so large that they interfere with free fingering and with the stretching capacity of the hand, is rarely performed by American surgeons, although it is often done in Europe. If properly done by an expert and experienced surgeon, who is a specialist on the subject, it is of considerable benefit. It should only be done when the webs are unusually large.

A. C. F.—Dots placed over notes in a violin composition simply indicate that the notes are to be played with a short, crisp kind of bowing, which will be the best to secure the effect which the composer aims at, is not specifically marked, then the matter of the proper bowing is left to the player. Young players without sufficient experience, are often at a loss to know just what bowing to employ in such a case, as there are different kinds of bowing by which staccato passages can be executed. For this reason the violin student should buy good editions of studies and pieces, where the kind of bowing is carefully marked. If this is done he will soon gain experience enough to know where best to apply the various forms of bowing. 2.—The method of playing the rebounding bow has already been described at length in The Etude.

S. S.—The age of 18 is rather late to start violin study, with the idea of becoming a professional, still it has been successfully done. All depends on the talent. There is great risk of failure starting at that age. 2. The way your practice time of six hours daily should be divided between the violin and piano depends on which you intend making your principal instrument. If you expect to specialize in violin playing, you might devote an hour and a half to the piano and the rest to the violin. 3. If you have talent you may hope to become a reasonably good amateur, commencing at the age of 18. 4. If you practice your studies and pieces accurately and sufficiently according to the scale, a bit of time spent in playing by ear occasionally, will not impair your progress; indeed your musical memory will be improved by this ear playing, if you seek to play pieces you have heard.

P. J. M.—Having had, as you say, good teachers of the violin for many years, it is strange that they cannot teach you the vibrato. You should have studied Eberhardt's book on the Vibrato. This book is the last word on the subject so far as it can be explained in print. The most essential thing is not to grip the neck of the violin between the thumb and base of the first finger, since that will stiffen the hand and forearm, swing freely. 3. In executing the vib °o in the third, fourth or fifth position, the first thumb touches the neck and the hand touches the violin, in exactly the normal position, but the base of the fourth finger must be held free from the neck. Possibly your failure to obtain a good vibrato comes from failure to practice it in a systematically way. There is no better material for practicing it than the scales, in whole notes, in very slow tempo. Practice it as systematically as you would the scales, half an hour each day in different tempi, giving your full attention to practicing the slow vibrato. It would also be a good plan to try and arrange for a lesson with some competent violinist who visits your city, and have him illustrate the vibrato and point out the cause of your failure.

S. T.—Your trouble with breaking strings probably comes from one of two causes. Either your strings are of poor quality or else the trouble comes from perspiration. A string which is thoroughly soaked with perspiration will naturally be short-lived. You might try rubbing the string with oil of sweet almonds just before you practice. Apply the oil over about half or two-thirds the length of the string, commencing at the nut.

Some New Musical Books

A Quaker Singer's Recollections. By David Bispham. Published by MacMillan. 400 pages. Numerous illustrations, bound in cloth. Price $4.00.

That romance is not all confined to fiction is shown by this vivid and interesting volume by America's most distinguished baritone. Ancestry and environment did everything imaginable to throw obstacles in the path of Mr. Bispham's ambition to become a great singer. How he scaled the heights to the very top in opera, oratorio and recital can be told only by Mr. Bispham's own words. A man of the world in the broader sense, he has been constantly meeting the most distinguished and interesting people of the day, and the book has a singular human interest, not merely for the musician, student and music lover, but for all who care to read an interesting record of the great men and women of our time.

Musical Motley. By Ernest Newman Cloth bound, 326 pages. Published by John Lane Company. Price, $1.50.

This book of cheerful irony by a critic with —to quote his own words about another critic—"an incurable passion for getting the utmost possible fun out of life," leaves one with the impression of having caught one's smiling reflection in the bindo of a polished sword. It might be summed up as a sort of erudite "chaffing" as the English would call it, and it will break up the deepest-seated case of the "grumps" in the reader.

The Psychology of Musical Talent. By Carl Emil Seashore. Cloth bound, octavo, 288 pages. Published by Silver, Burdett and Co., New York, San Francisco, etc, in their Beverly Educational Series.

The author is Professor of Psychology at the University of Iowa, is a timely inquiry into the almost intangible processes of musical genius and its humbler relations to talent. While there is little in this book to engage the attention of the ordinary music student, the scientifically minded will find keen interest in its careful and exact experiments and deductions. It deals with musical sensitiveness to pitch, rhythm, intensity, etc., muscular action, memory, intellect, emotion, as these factors enter into musical talent. Upon these themes and their sub-divisions Mr. Seashore discourses learnedly and interestingly.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding pertinent exercises, pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. I. Which instrument is the more difficult, the violin or the piano, and why? 2. In those piano pieces are more melodious, Bach or Chopin?—M. P., Wilmington, New York.

A. 1. The violin is harder to acquire than the piano, chiefly because the notes and their exact pitch are determined and constant on the piano, not subject to variation on the part of the performer, who can positively see the note to be produced. Whereas, the violinist's eye plays practically no part in his performance; his chief factor for correct execution is his ear, which must be able to detect and to correct the slightest departure from the true pitch. Of course, it is of the most importance that both pianists and violinists should have perfect musical ears, that—in short—they should hear mentally what they see, and that they should see mentally what they hear (indispensable attributes of the competent teacher); one might succeed in playing a piano composition mechanically, without the aid of the ear, but not on the violin. The technic of the violin, therefore, requires even more attention and more careful application for its acquisition than the piano.

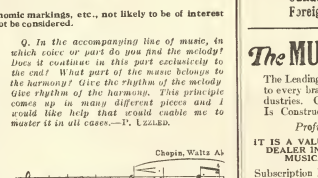
2. *De gustibus non disputandum*—to many this would be a matter of taste, which cannot be discussed. The professional pianist of wide experience will unhesitatingly reply that Bach's piano pieces are more melodious than Chopin's, for the former was a polyphonic writer (many parts, or melodies, interwoven), while the latter was not. Chopin's melodies are less symmetrical, more diffuse, erratic, even capricious at times. Bach's melodies are more symmetrical, clear, concise, confined to characteristic form. Thus a more precise answer to your question depends upon the musical temperament on which you have been brought up. If your pabulum consisted of Bach (1685-1750) and his immediate successors, you will unhesitatingly declare, as I do, that Chopin is far inferior to Bach in melody and in melodic device. To many it is a question of "taste"; those who have been fed on "rag" and "jazz" will never accommodate themselves to Bach's melodiousness, but those who have feasted on Bach, Haydn, Mozart and Beethoven will find modern composers inferior, melodically and otherwise.

Q. How many keys are there? My teacher tells me that there are really only twelve keys, because C♯ is the same as D♭, keys of B, F♯ and C♯ are only other forms of Cb, Gb and Db respectively. Is this absolutely correct?—M. J. K., London, Ky.

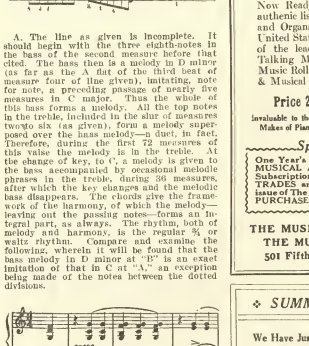
A. The argument is wrong. To say that the keys of C♯ and D♭ are the same (or vice versa) is about as correct as saying that a horse-chestnut is the same as a chestnut horse! On the piano the scales of these keys sound the same and are played with the same fingering, because the piano is tuned to equal temperament. But there are other instruments than the piano, which are not so tuned. A violin for instance is tuned and played according to true intonation: on this instrument C♯ and D♭ are not exactly the same in sound, and the sounds of the sharps and flats vary according to the relative pitch of the notes resulting in the sharp or flat, ♯2 in the interval of c-♯2 being a sharper sound than ♭2 in the interval of c-♭2. Besides, compositions are written in each of the fifteen major keys with which we must acquaint ourselves—or else transpose mentally, that is, if we would play in the key of F♯ that would be impossible on the piano in g♯; *cui bono*, "What's the use?" as the next man says. There are fifteen major keys having fifteen minor modes, also frequently counted as keys.

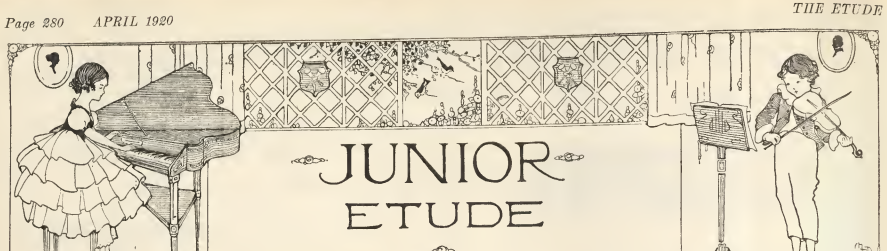
Q. Will you tell me about the proper rendering of some passages in Chopin's Waltz, Op. 42? 1. How are the right-hand passages played? Is the second eighth-note, part of the second beat, played with the way of playing it makes the measures, first twenty-four, sound as if they are syncopated? I shall appreciate a reply as you can give me.—W. E. T., Houston, Tex.

A. Chopin's *Valse, Op. 42*, opens with a right-hand trill during the eight measures, with valse rhythm if the left hand. This is followed by thirty-two measures of two-and-three rhythm; that is, there are two beats for the right hand against three for the left—the right hand plays the melody, which consists of double-tailed quarter-notes. In actual performance, these quarter-notes are practically dotted quarter-notes, making, with the accompanying eighth-notes, a measure of a measure of 4 time, or two beats in a measure. The accompanying left hand plays the regular one-two-three valse rhythm, accenting the first beat, but unobtrusively. The best way to master the passage is to practice each hand independently, to possess the two-beat melody perfectly, then to add the accompanying bass. Let not your left hand know what your right hand plays. Notice how very broad and singing and expressive should be a sustained legato touch; also, that there is practically no staccato whatever throughout the piece, save on the last notes of phrases.



A. The line as given is incomplete. It should begin with the three eighth-notes in the bass of the second measure before that cited. The bass then is a melody in D minor (as far as the A flat in the third beat of measure four of the given), imitating, note for note, a preceding passage of nearly five measures in C major. This the whole of this bass forms a melody. All the top notes in the treble, included in the slur of measures two to six (as given), form a melody superposed over the bass melody—a duet, in fact. Therefore, during the first 72 measures of this valse the melody is in the treble. At the change of key, to C, a melody is given to the bass accompanied by occasional melodic phrases in the treble, during 36 measures, after which the key changes and the melodic bass disappears. The chords give the framework of the harmony, of which the melody—leaving out the passing notes—forms an integral part, as always. The rhythm, both of melody and harmony, is the regular ¾ or waltz rhythm. Compare and examine the following, wherein it will be found that the bass melody in D minor at "B" is an exact imitation of that in C at "A," an exception being made of the notes between the dotted divisions.





JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Daffodils and Music

By E. D.

ETHEL lingered after expression class was dismissed. She had just recited Wordsworth's "Daffodils," or rather she had tried to, but only after many promptings did she haltingly "get through" the four stanzas.

"I'm so sorry, I thought I knew it perfectly," she said.

"Can you say it now?" asked her teacher, and Ethel recited the first stanza unhesitatingly.

"Good! You really knew it, but you were rattled; it was your first attempt, and I will see that you have another chance very soon," said Miss Moore.

"Thank you so much. I will try to do better the next time, but in music I break down the same way. At our piano class we play the pieces we have memorized, and the teacher criticizes us and tells interesting things about the composers."

"How interesting!" exclaimed Miss Moore, who loved music, poetry and all beautiful things.

"Perhaps it is for some of the class," said Ethel, "but I always start two or three times, and break down in the middle, and then Miss Chester says, 'That will do,' and calls on someone else. It happens every week!" lamented Ethel.

"Do you know your piece perfectly in every small detail before you play it?" asked Miss Moore.

Ethel made no answer.

"What does Miss Chester say about your class work?"

"She says the girls are listening for the composer's message, not thinking about the performer, and the performer cannot convey that message unless she puts her whole self into the music and forgets the listeners."

"That is what I was just going to tell you," agreed Miss Moore. "My long experience with students in dramatic work, debating and other public speaking, has taught me one unfailing cure for nervousness, both in speakers and musicians."

"What is it?" Ethel eagerly asked.

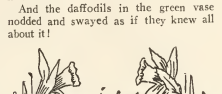
"Simply this. Instead of saying 'I know my poem (or piece of music) and shall make a creditable performance,' one should say to one's self, 'I do not care how big a fool I make of myself. Whatever happens I shall be natural and at ease.' And I advise you to go to class and play your pieces with this in mind."

"Thank you, Miss Moore! I'll try!" Ethel promised.

Three days later Ethel attended the piano class again. One girl had finished a brilliant Liszt Etude; another was playing a dreamy Barcarolle. Instead of fearfully awaiting her turn, Ethel enjoyed listening as never before. Through the window she gazed in reverie at the pines beyond the brook. Around her, the restful green walls seemed to reflect the gladness of spring-time. This was a golden hour, she would make the most of it. Then she heard her name, and arose to play Mendelssohn's *Consolation*. "More Legato—make the melody sing—watch those dotted eighth notes—don't hurry the last arpeggios—now try it again," was Miss Chester's running comment. And when those last arpeggios had again drifted away into silence, Miss Chester talked delightfully about Mendelssohn, and how this song is one the whole world loves, while her kindly smile betrayed unspoken approval.

And as she sat down, Ethel said to herself, "This is the most wonderful lesson I have ever had—and two whole weeks before the next—how I will work for it! My work was very imperfect, but it was much better, and I will be still better the next time!

And the daffodils in the green vase nodded and swayed as if they knew all about it!



Automatic Adjusters

DID you ever hear of an automatic adjuster? Probably the boys who read THE JUNIOR ETUDE know what they are even if the rest of us do not. Anyway they know that there are certain things in machinery that keep certain other things controlled and moving regularly.

We are certain kinds of machines ourselves, human machines—and we too need adjusters, just as much, if not more so, because the human machinery is the most complicated and wonderful piece of machinery and needs more constant supervision to keep it from getting out of order, and more careful adjusting when it does get out of order!

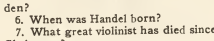
Your machinery does not always run at just the same speed or efficiency, does it? Some days you just feel fine, as though you could jump through the roof and have enough energy left to be a strap-hanger on a ride around the moon. Other days you feel so blue that you would make indigo look pale and you have not enough ambition to turn around.

Now, you must have an adjuster to keep yourself in order, and music—yes, music, any kind at all—is the very best adjuster of the human machine.

Plant a Few Hours of Practice and Reap Years of Fun

Who Knows?

1. How many sonatas did Beethoven write?
2. What is a tuba?
3. When did Schubert die?
4. What is meant by "tutti"?
5. Of what nationality is Mary Garden?
6. When was Handel born?
7. What great violinist has died since Christmas?
8. Who wrote "Rigoletto"?
9. What is a minor scale?
10. From what is this taken?



Answers to Last Month's Questions

1. A tambourine is a small instrument resembling an open drum, played with the hand.
2. G below middle C is the lowest tone that can be played on the violin.
3. Caruso is an Italian.
4. Verdi wrote the opera *Il Trovatore*.
5. Liszt wrote fourteen Hungarian rhapsodies.
6. The correct pronunciation is pian-ist (pe-ahn-ist).
7. A 6/4 chord is a triad in second inversion, or having its fifth for the lowest tone, as g, c, e.
8. Sir Arthur Sullivan wrote *The Lost Chord*.
9. A quintet is a composition for five different instruments or voices.
10. Chopin *Sonata* (Funeral March).

Letter Box

DEAR JUNIOR ETUDE:

While waiting for my music lesson one morning my teacher said that I might read the "Junior Page" in THE ETUDE. I saw that you would be pleased to receive letters from distant countries, so I am sending you this one from far-away Australia. One of my favorite pieces is *America*, and I am learning *Minuet in G* by Beethoven, which I think is lovely. One day at theory class teacher read us a story, "What Betty Learned After the Symphony," and also the verses, which we liked very much. The mails from America were delayed last year on account of the war, but this year we hope to see THE ETUDE regularly every month.

With best wishes from

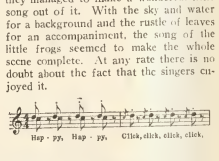
EILEEN LEAMORE (Age 11).
Sydney, Australia.

THERE once was a person whose phrasing
Was really and truly amazing.
When her friends praised her loudly,
She replied very proudly,
"I've had a good musical raising!"

The Frogs' Duet

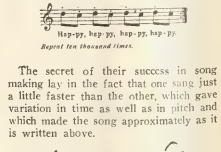
By R. D. Book

Two little singers were neighbors. Both sang treble. Each singer could sing but one note, and each note was sharply staccato. One sang D and the other sang C—a very meager equipment for a duet, don't you think? And yet they managed to make a wonderful little song out of it. With the sky and water for a background and the rustle of leaves for an accompaniment, the song of the little frogs seemed to make the whole scene complete. At any rate there is no doubt about the fact that the singers enjoyed it.



Repeat ten thousand times.

The secret of their success in song making lay in the fact that one sang just a little faster than the other, which gave variation in time as well as in pitch and which made the song approximately as it is written above.



Who Can Read This?

once i went to sleep and began to dream
that i was playing the piano and i played
a little bit of a piece but i could not play
all of it so i stopped and said oh i can
not play the rest of this i am a rest said
a wee small voice you play me by not
playing me don't you see oh i see i said
only i said it may B but i do not C i
struck a wrong note no you did not said
a wee small voice you struck a wrong key
maybe i said maybe it was a dot only you
can not strike a dot because you play a
dot hy not striking it finally i got awake
and i am very glad that i did—asleep now

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original stories or essays and answers to puzzles.

Subject for story or essay this month, "A Pleasant Afternoon" (must relate to music). It must contain not over 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender (*Not* written on a separate piece of paper) and must be sent to JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of April.

The names of the prize winners and their contributions will be published in the June issue.

Please comply with all of these conditions and do not use typewriters.

MUSIC AND ANIMALS
(Prize Winner)

[This is, of course, not true fact, but no one will deny that it is exciting fiction. We hope Marian does not expect us to believe it.]

ONE day Helen was swinging lazily in the hammock, she saw a dark object coming up the walk. She did not pay any attention to it until she heard a low growl. She looked up rather startled to find a large black bear only a few feet away from her. At first she thought that it had come from the mountains, but on second thought she knew that it was one of the bears from the zoo. After thinking a few seconds she decided upon a plan to get rid of the animal. She walked slowly into the house, the bear following, and went to the piano. He lay peacefully down while she played several pieces and then upon looking down she found him asleep. She tip-toed past him and went to the telephone and told the man at the zoo what had happened and the man soon came out to get the bear. Helen often told her friends how much the bear liked music.

MARIAN SNYDER (age 11).
Chambersburg, Pa.

MUSIC AND ANIMALS
(Prize Winner)

ONE day at dusk a violinist was playing a slow mournful dirge. Suddenly the dismal howl of a coyote was heard across the desert, as if in accordance with the music. Desiring to find out whether he was touched by her music or just calling his mate she changed to a lively jig. This was answered by a series of staccato yelps keeping perfect time with the music. The moment she stopped playing the yelps stopped also.

I have had a little experience in this way with my pet rabbit, too. He is very tame and loves to be petted. If I hum or sing while petting him he will go to sleep, but if I do not sing he will only shut his eyes and open them the moment the petting stops.

WINIFRED WISE (age 13),
Fond du Lac, Wis.

MUSIC AND ANIMALS
(Prize Winner)

WHEN my kitten, "Bobykins," was very small he used to sit in mamma's lap while she practiced and seemed to enjoy the music very much. One day mamma thought she could teach him to play himself. Every one thought this very foolish, but within a week he could play alone. He is the only cat I have ever heard of that could do this. His trick is fourfold; first he is requested to play in the upper part of the piano, then in the lower part; third, to hold his tones; and fourth to look at his notes. He always responds and will play anywhere. He has traveled over much of Maine and is now thirteen years old. He will also shake hands with anybody.

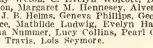
DOROTHY NYE (age 11),
Showhegan, Me.

Roll of Honor

"Music and Animals" was a very popular subject for the competition and we were simply deluged with stories, and all about the most lovable pets! It was very hard to select the three best ones this time and we would like to give a LOT of prizes and put everybody else on the honor roll, but, of course, this could not be done. The honor list is increased a good deal, however, and if you do not find your name on it, it is because there were so many better stories than your own.

Louise Stephenson, Alfred Billib, Geraldine Brown, John Black, Jr., Georgiana Paquette, George J. Schlegal, Anna Lo Massney, Rita Lucile Brown, Mabel C. Bradbury, Manes Holshouser, Julia Gardner, Mildred Bonnaer, Catherine Stouffer, Philip White, Marjorie Smith, Harlow Thompson, Matia Couffer, Florence Stirling, Lisette C. Mower, Lola Whitt, Dorothea B. Fralelgh, Mary Monroe, Marjorie Warner, Dorothy Hobson, Helen E. Harvey, Maty A. Woozley, Cecelia Wallace, Jomie Elizabeth Jasper, Mary Miller, Joyce Talbert, Beatrice Nelson, Helen Coleman, Celestine Masenick, Paul Nelson, Eleanor Schneider, Virtia Dworak, Mildred Kumen, Dorothy Weton, C. Evelyn Wolcott, Dorothy I. Dixon, Margaret M. Hennessey, Alvera Linquist, J. B. Helms, Geneva Phillips, Georgina Wallace, Mathilde Ludwig, Evelyn Harnett, Winona Nummer, Lucy Collins, Pearl Collins, Ralph Travis, Lois Seymore.

Answer to February Puzzle



Toreador's song from *Carmen*.

Prize Winners

Dorothy Drew (age 10), St. Louis, Mo.; Eva Poitras (age 13), Ville Marie, Canada.

HONORABLE MENTION

Marian Brooks, Ruth Turner, Elinore McMillan, Dorothy Wells, Robert Standen, Ruth Wells.

Dorothy Weaton might have been a prize winner but her address was illegible. Always write names and addresses very plainly.

Puzzle

By Walker Hancock

FIND twelve musical terms in the square by beginning on any letter and moving one space in any direction.

A D G I O C N A
N T A T D A T I
E E M L R O A M
V C L E S T S E
A I G G R O M A
R O G S D O G N
P E T E R A R R
A F M P O T A L

Thought Seeds for Students' Spring-time Planting

SLIGHT your two-finger exercises and your arpeggios will become a pitfall for you.

A hundred brooklets concentrated in one stream make a river. Far better to concentrate for ten minutes upon some worth-while piece than to waste ten hours dawdling over the keys.

Do you want to be happy in your music practice? Then see to it that you work honestly to perfect some one thing every day in the year.

You will get just as much fun out of your music as you put love into your music-study.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS.

Advance of Publication Offers—

April, 1920	Special Offer Price
Beethoven's Selected Sonatas	$1.00
Child's Own Book—Liszt, Tapper	.10
Easy Arrangements of Celebrated Pieces	.40
Favorite Old-Time Tunes, V. & P.	.20
Fifty Violin Studies in First Position, Levenson	.35
First Studies for the Violin, Hoffman, Op. 25, Book One	.25
Four Octave Keyboard Chart	.20
Henlein Mandolin Method, Book I	.40
Introductory Polyphonic Studies	.10
Melodies Without Notes, Hudson	.35
New Anthem Book	.20
New Indian Song Collection, Lieurance	.50
Nursery Tales Retold, Four Hands, Spaulding	.30
Part Songs for Men's Voices	.30
Piano Questions Answered by Josef Hofmann	1.00
Polyphonic Studies	.40
Rachmaninoff Album	.50
Selected Violin Studies, Second and Third Position, Levenson	.35
Songs and Dances from Foreign Lands, Paloverde	.35
Standard American Album	.50
Standard Elementary Album	.30
Teaching Song Album	.40
Tschaikowsky Album	.50
Twelve Games for Children	.40
Twenty Progressive Studies, Greenwald	.35

Mail Order Music Buying

Mail order houses are in a class of business by themselves. It is far less expensive to fill an order in a mail order house than it is over a retail counter. The Theodore Presser Company is no doubt the originator of that method of supplying schools and teachers with everything they need in the way of music supplies.

Every one of our publications has been selected with the view of its being of the greatest value and assistance to educational musical work. The retail price of our works and the discounts have always been the lowest that could be consistently given, and because of the mail order feature, usually at a lower cost than if purchased otherwise.

The prices to us on everything that we use, paper, printing, binding, etc., have been soaring during the past three years. It has been necessary for us to raise our prices, but our patrons know what a small advance we have made as compared with the advance made by others on, particularly, the necessities of life.

Let us assure every one of our patrons and every one of our customers that every order sent to us, large or small, will receive the very best service that we can give it, and that the prices will be the very lowest that can consistently be allowed. We have not taken and will not take advantage of the present business conditions.

We are constantly issuing new catalogs. Let us have the names of all teachers and professionals and their particulars. Work so that we can send them catalogs of interest from time to time. Try us with a small order. Perhaps the greatest of all the advantages which we have inaugurated in favor of he school and the teacher is the sending of music "on selection." We have a special circular of explanation of this subject. Let us send it to you.

Advance of Publication Offer Withdrawn

Advance Study Pieces for the Pianoforte. This work is now on the market. The special price offered in advance of publication is hereby withdrawn. The work includes sixteen compositions, every one possessing some technical quality as well as musical merit. The retail price is $1.00, and we will be very glad to send it to any of our patrons on inspection at the usual professional discount.

Commencement Needs

Music for the Program, Diplomas, Gifts, etc.

Our Selection Department is preparing for the usual receipt of orders for selections suitable for use at commencement exercises. We have a wealth of material in our own catalog. On another page of this issue we will list a large number of selections for various classifications, such as music for a number of players at one and two pianos, brilliant vocal solos, showy and difficult piano compositions and choral music.

We are publishing and will have ready in a very short time three compositions most suitable, and published particularly for public performance. Every one of these compositions is especially suitable for commencement use. The compositions referred to are:

Rubinstein's *Melody in F.* Trans. by E. Schütt.

Wagner's *Ride of the Valkyries.* Trans. by Ernest Hutchinson.

Chopin's *Valse, Op. 64, No. 1.* Trans. by M. Moszkowski.

The transcription of Rubinstein's *Melody in F*, by E. Schütt, is in similar style to other successful paraphrases by this popular writer. While preserving the beauty of the original intact, the arranger has introduced a variety of passage work in modern style, making a delightful recital number. Grade 6.

The transcription of Wagner's *Ride of the Valkyries*, by E. Hutchinson, is a dazzling concert number of highest class. It is less difficult than the arrangement by Tausig, but equally effective Mr. Hutchinson has had great success with this number in his concerts. Grade 7.

There have been a number of transcriptions of the favorite *Minute Waltz* of Chopin in which the principle theme is given out in "double notes" but this new one by Moszkowski is by far the best. It is especially happy in its treatment of the middle theme. Grade 6.

We will be very glad to send these "on sale" to any of our patrons who desire to look at them.

In this same advertisement we will list musical literature, and some novelties, that are suitable for graduation gifts. There is also mentioned the blank program forms which are sold at a nominal figure on account of their advertising value to us, and mention made of our various forms of diplomas. We have made quite a specialty of these diplomas. They can be obtained in various sizes, qualities of paper, with and without the blank printed form. The prices are exceedingly low.

Songs of the North American Indian By Thurlow Lieurance

This is the title which has been adopted for Mr. Lieurance's new Indian song collection. This work has now gone to press but the special introductory offer will be continued during the current month. It contains some of Mr. Lieurance's finest songs, including the immensely popular *By the Waters of Minnetonka*, the very artistic song, *By Weeping Waters*, together with a new *Canoe Song*, which is destined to become very popular. The book is beautifully illustrated; the preface and explanatory notes by Mr. Lieurance.

The special introductory price in advance of publication is 50 cents per copy, postpaid.

Henlein Mandolin Method Book 1

We have come into possession of this most popular mandolin method and will issue a new edition in a very short time. This is one of the standard works for this instrument, and this volume is intended for the veriest beginner on this instrument. Henlein is the greatest authority on the mandolin in this country.

The book has been published by another firm and has met with great success. It has been used by many thousands of mandolin teachers in the past, and we are very glad indeed to add the work to our catalog. Those who are interested in a book of this kind will have the opportunity of purchasing the same at a reduced rate; 40 cents will purchase the book in advance of publication.

Twelve Games for Children

This will be a very amusing volume for young children. Each selection has a number of verses, although there is a little variant melody which adds zest to it. The names of some of these little pieces are as follows:

The Cobbler,
The Shoemaker,
The Rattlesnake,
Nuts in May,
Forty Dukes a Riding.

These pieces are in the latter part of the first grade or early second and are most attractive, as all the compositions of this writer are.

Our special advance price is but 40 cents, postpaid.

Part Songs for Men's Voices By W. Berwald

We are continuing during the current month the special introductory offer on this new work. Mr. Berwald's success as a writer of anthems and part songs is a sufficient guarantee of the excellence of this new collection. Most of the pieces in this book have been specially composed and in addition Mr. Berwald has made some effective arrangements of some successful solo works. The selections are both sacred and secular, and among the secular selections will be found a few that are of humorous character. The pieces are of intermediate grade and length. It is a most desirable book in all respects.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Melodies Without Notes By Mrs. H. B. Hudson

This work is now well advanced in preparation, but we will continue the special introductory offer during the current month. Mrs. Hudson's previous work, *A, B, C of Music*, has had a very flattering success. In the work last mentioned the idea was carried out of having the young beginner play from large "Capital Letters" instead of from notes and this device has proven very popular. In the new book, *Melodies Without Notes*, the same idea has been further developed so that the new book can be used to follow the first one. It will prove equally attractive.

Our special introductory price in advance of publication is 35 cents per copy, postpaid.

Piano Playing With Piano Questions By Josef Hofmann

This work is one that should be in the hands of every piano teacher. It contains so much good advice and is so practical that we cannot understand how a teacher can resist buying at least one copy. There are many little thoughts thrown out that will prove invaluable in the teachers' every-day work, and coming from such an authority gives it double value. It is unquestionably the most valuable book on piano work that has ever been published, and we take great pleasure in recommending it to every teacher.

Why not procure a copy while it is still to be purchased at the introductory price of $1.00, postpaid.

Child's Own Book—Liszt By Thomas Tapper

We take pleasure in announcing another volume of this most popular little work on the great composers. We have published some dozen of these volumes and every one of them has been wonderfully successful, and why Liszt should not have been added to this collection before this, is quite a surprise to us. The Liszt, without doubt, will be one of the most interesting in the series.

These little volumes are for children to make up themselves, that is why they are called the *Child's Own Book*. A needle and a silk cord go with the volume. They are to be bound up and the pictures to be pasted in certain blank spaces in the book, and the biography is to be written in by the child. They have proven most inspiring to the little ones, and the mere announcement is sufficient to bring a response from a great many teachers.

The *Child's Own Book*, when published, will sell for 20 cents each; our special offer will be just half price, that is, 10 cents. Teachers may order as many as they desire while the book is on special offer.

Two Albums By Rachmaninoff and Tschaikowsky

These two volumes will contain the most favored pieces of these two Russian composers. Some of the pieces will go up as high as the sixth grade in the scale of ten, but there will be plenty of material in the volumes that will be attractive to the average player. We have a large number of pieces in sheet form and the volumes will contain the most attractive of these two most modern writers. This is the best form in which to buy these composers' works. The whole volume may be purchased for what you would pay for one piece in sheet form, and especially is this true while the volumes are on special offer.

The retail price of the volumes will be $1.00, but during the publication our advance price will be but 50 cents each, postpaid.

Beethoven's Selected Sonatas

This most important volume will be issued by this firm during the course of the present summer. It will contain the most popular sonatas of this great composer. There will be at least ten in the volume and this will be added to the Presser Edition of Standard Works, and will be one of the most important volumes in the whole collection. The Sonatas will be graded according to difficulty. For practical purposes this volume will answer every need of Beethoven's Sonatas for every purpose and does away with the necessity of purchasing the sonatas complete.

The retail price of this volume will be at least $2.00 and the postage on such a huge volume will be considerable. Our advance price will be but $1.00, postpaid.

Easy Arrangements of Celebrated Pieces for the Pianoforte

As an aid in familiarizing students of intermediate grade with the great masterpieces of the most celebrated classic and modern composers easy arrangements and transcriptions of these works are almost indispensable. In our new compilation, arrangements from Handel, Mozart, Beethoven, Mendelssohn, Schumann, Chopin, and others will be found. Among those who have made these arrangements may be mentioned Moszkowski, Sartorio, Harthan, and others. In making these transcriptions no violence whatever has been done to the original, all the melodies and harmonies being retained; but the pieces have been brought under the hands of the average student.

Our special introductory price in advance of publication is 40 cents, postpaid.

Favorite Old-Time Tunes for Violin and Piano

This work is now on the press but the special introductory offer will be continued during the current month. This book contains a variety of the good old melodies, all carefully and artistically arranged for the violin with piano accompaniment. The piano part alone will consist of 68 pages. This is just such a volume as every violinist should have in his library for ready reference whenever there is a call for some of these old-time melodies.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Standard American Album for the Pianoforte

This is the day in which the American composer is coming into his own. The impetus was given during the war and has not yet stopped. The American composer, we find, is holding his own against the composers of the world and we are very glad indeed to announce the publication of an album containing only compositions by American composers, and most of them living. The volume will contain many of the pieces that have been published in The Etude from time to time.

Our special introductory price is but 50 cents.

Twenty Progressive Studies for the Pianoforte By M. Greenwald

This is a volume of very attractive pianoforte studies of rather an easy grade, corresponding somewhat to *Streabbog Opus 63 and 64*, suitable for easy third grade. They will not be entirely mechanical, and each one will have an attractive name, also each study will contain some feature of pianoforte technic, rhythm, wrist study, staccato, scales, etc. You will find this music by sending in your order for this work.

Our special advance price is 35 cents, postpaid.

Selected Studies in the Second and Third Positions for the Violin By Chas. Levenson

This book is now ready for distribution but the special offer will be continued during the current month. It is intended to follow Mr. Levenson's first book mentioned above. These Second and Third Grade Position Studies are selected from the works of the same masters as mentioned above, with the addition of some valuable studies by Dancla. It is one of the best books for its purpose ever compiled.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

A New Anthem Book

The new anthem book will most likely be published during the present month, but we will still retain it on the special offer for one month longer. These anthems will be taken from our catalogue and be bound up in a strong, flexible binding for church use. The anthems will cost less than one cent apiece in this way. All the music will be suitable for church use and only those that have been tested and gone through many editions will be used in the book.

Our special advance price is but 20 cents, postpaid.

First Studies for the Violin By R. Hoffman Opus 25, Book 1

This book is nearly ready but the special introductory offer will be continued during the current month. Hoffman's *Opus 25* is one of the indispensable study books used by the majority of violin teachers. It is used to follow or to supplement any instruction book or method. So far as the elementary grades are concerned it exhausts the possibilities of the first position.

The special introductory price in advance of publication is 25 cents per copy, postpaid.

Polyphonic Studies

This is a work to which constant attention is given and we are not yet ready to withdraw it from the special offer. All piano pupils will be benefited by more polyphonic studies, that is, counterpoint work for the fingers, such as is found in Bach's works. This work will be elementary and can be taken up after a pupil has passed the second grade. This is one of the few features of a study that has not been over-done and we are very glad to be one of the first to present a work of this kind.

Our special introductory price is 40 cents, postpaid.

Fifty Violin Studies in the First Position By Chas. Levenson

This volume is now off the press and copies are ready for distribution, but the special introductory offer will be continued during the current month. It is an attractive volume of 60 pages; the compilation is of the very best first position studies selected from the great violin masters, such as Alard, Beriot, Sitt, Kayser, and Wohlfahrt, all carefully arranged in progressive order.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Songs and Dances from Foreign Lands Arrranged for the Piano By M. Paloverde

In this new collection of easy pieces for the piano a number of dances and folk songs of foreign countries have been transcribed very cleverly as little piano pieces. This is in reality about a second grade book in point of difficulty. Among the pieces will be found a Spanish dance and serenade, Servian, Russian, Italian, Hungarian, Danish, and Bohemian dances together with Roumanian, Polish, Italian, French and English folk songs.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Nursery Tales Retold By Geo. L. Spaulding (Four-Hand Pieces for the Pianoforte)

This is a jolly little book of duets for young beginners. The duets are about as easy as it is possible to make them and they may be played by two first grade students or by a first and second grade student. Each duet has an appropriate text which may be sung *ad lib.* The idea is carried out of bringing up to date certain of the old nursery rhymes but the music is absolutely new and original and by Mr. Spaulding's best vein.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Four-Octave Keyboard Chart

We will continue the Keyboard Chart on the special offer for another month. Teachers who have the veriest beginners will find a chart of this kind invaluable. Now placed back of the keyboard to show the location of the key on the staff. It is the picture method which the children love. It can also be used for silent table practice of the five-finger exercises.

These charts usually sell for $1.00, but during the special advance price they can be purchased for only 20 cents.

Teaching Song Album

This volume will be found useful for the average teacher and singer. While it was intended for studio work the compass will be adapted for medium voice, so that it will fit in for every singer. The selections will be melodious and attractive, there will be no difficulties of any special kind. The collection is one that will be valuable to every singer.

The special introductory price is but 40 cents, postpaid.

Standard Elementary Album for the Pianoforte

This album is now going to press but we are continuing the special introductory offer during the current month. It is a new volume in our series printed from the special large plates and it will contain a very large number of elementary teaching pieces, by the very best writers, standard, modern and contemporary, every one of which is a proven success. It will prove a most indispensable volume both for the teacher and the student.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Handsome Rewards for Cordial Recommendations

Say a few words to your neighbor in cordial recommendation of THE ETUDE and it will be a pleasure for us to express our appreciation by sending you any of these rewards that are listed below:

For TWO Subscriptions At $2.00 each

(One of these can be your own Renewal)

Beginner's Method. Theo. Presser.
Compositions for the Pianoforte by woman composers.
First Recital Pieces for the Piano. 37 selections.
Flower Sets: Asters, poppies, mignonette, nasturtiums, cosmos, phlox. One packet each.
Liszt, F. Albums of Celebrated Works. Masterpieces for the Piano. 25 selections.
Mathews. 2 vols., Standard Graded Course of Studies. Vol. I, grade 1 to Vol. VII, grade 7.
Novels. (Any well-known, popular book.)
Paperoid Wallet. 18x27.
Silver Thimble.

Any of the following for TWO Subscriptions

(One of these can be your own renewal)

Duet Hour. Collection for the Piano.
Grieg, Ed. First Peer Gynt Suite. Op. 46.
Heins, Carl. Album of Pianoforte Pieces.
Manicure Set.
Piano Player's Repertoire of Popular Pieces. 39 pieces.
Spaulding. Tunes and Rhymes.
Standard Opera Album for Piano. 15 pieces.

For THREE Subscriptions

(Send two other subscriptions with your own renewal)

Baltzell. History of Music.
Black Cretonne Bag, moreen lined, with mirror and change purse.
Cooke, J. F. Mastering the Scales.
Cream Ladle.
Diamond-shaped La Vallere.
Ladies' Fountain Pens.
Scissors (set of 3 pairs).
Weatherometer (combination) Barometer and Thermometer.

Renew Your Etude This Month

To anyone sending in their renewal during the month of April we offer the following inducements. Below are listed a number of Music Albums selected from the Theo. Presser Company catalog, and opposite each Album is given the retail price. These Albums will be given to those readers who renew their subscriptions during the month of April at the lowest additional prices quoted:

	Price of Book	Price with ETUDE
Celebrated Compositions by Famous Composers	$1.00	$2.50
Chopin, F. Complete Waltzes	.75	2.50
Mathews' Standard Graded Courses. Ten grades, any one grade	1.25	2.65
Sunday Piano Music	1.00	2.50
Wagner-Liszt Album of Transcriptions	1.00	2.50
Presser, Theo. Student's Book	1.00	2.45
Baltzell, History of Music	2.00	3.35

Magazine Offers for April Only

The wave of price increases has included nearly every prominent magazine. There are still opportunities, however, for those who are disposed to take advantage of them during the month of April. We list below some of the few magazine clubs that can be bought for one more month at prices out of proportion to the prices now asked on nearly all other publications.

ETUDE	$2.00	$3.75
Woman's Home Companion	2.00	
With ETUDE 2 yrs. $5.50		
ETUDE	$2.00	$2.30
Woman's World	.50	
With ETUDE 2 yrs. $4.25		
ETUDE	$2.00	$4.25
Christian Herald	3.00	
With ETUDE 2 yrs. $6.00		
ETUDE	$2.00	$3.75
Delineator	2.00	
With ETUDE 2 yrs. $5.50		
ETUDE	$2.00	$3.75
American Boy	2.00	
With ETUDE 2 yrs. $5.50		
ETUDE	$2.00	$2.25
Mother's Magazine	1.00	
With ETUDE 2 yrs. $4.00		
ETUDE	$2.00	$6.00
Literary Digest	4.00	
With ETUDE 2 yrs. $7.75		
ETUDE	$2.00	$3.50
Boy's Life	2.00	
With ETUDE 2 yrs. $5.25		
ETUDE	$2.00	$3.25
Little Folks	1.50	
With ETUDE 2 yrs. $5.00		
ETUDE	$2.00	$5.25
Independent	4.00	
With ETUDE 2 yrs. $7.00		
ETUDE	$2.00	$2.50
To-day's Housewife	1.00	
With ETUDE 2 yrs. $4.25		

Special Notices and ANNOUNCEMENTS

WANTED and FOR SALE

Rate 10c per word

UKULELES—$3.50 and upward; six correspondence lessons, $5.00. Wm. Buslap, 3731 Concord Place, Chicago.

FOR SALE—Rebuilt violins, $10 up. Write for prices. Old violins wanted to rebuild. Send description. A. H. Merrin, Delta, Ohio.

WANTED—Place as accompanist in studio or college, vocal, violin or orchestra. Four years' experience. Apply "Dana Owens," care of ETUDE.

FOR SALE—Virgil Practice Clavier. Good condition. Price, $35.00. Mrs. A. J. Stegmaier, 68 Bedford St., Cumberland, Md.

A CHICAGO DIRECTOR has ideal opening for young man as piano teacher. Fine ambition to acquire interest in splendid music school. (Might train clever advanced student for position.) Address "E," care ETUDE.

ANNOUNCEMENTS

Rate 20c per word

MUSIC COMPOSED—Send words. Manuscripts corrected. Harmony, correspondence lessons. Arthur Wooler, Buffalo, N. Y.

YOUR DEATHLESS SMILE—Appealing lyric, music by Leo Friedman, author of "Meet Me Tonight in Dreamland." Words by Long M. T. Clarke. War Memorial Song to Boys Who "Met Death Smiling" in France. Now ready for sale. Fifteen cents, postage paid. Order from North American Music Publishing Company, Grand Opera House Bldg., Chicago, Illinois.

MANUSCRIPTS prepared for publication. Music composed to words. Compositions criticised. Irving Gingrich, 646 Belden Ave., Chicago.

TEXAS TEACHERS' BUREAU—Organized 1888. Oldest teachers' bureau in Dixie; strong commercial and musical departments; membership $1.00. C. C. Truitt, Mgr., Marshall, Texas.

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Contain complete, explicit instruction on every phase of piano playing. No stone has been left unturned to make this absolutely perfect. It would surprise you to know that Sherwood devoted to each lesson enough time to earn at least $100.00 in teaching. It is possible for you to get all this time and energy for almost nothing, compared to what it cost. The lessons are illustrated with life-like photographs of Sherwood at the piano. They are given with weekly examination papers.

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Contain the fundamental principles of successful teaching—the vital principles—the big things in touch, technique, melody, phrasing, rhythm, tone production, interpretation and expression—a complete set of physical exercises for developing, strengthening and training the muscles of the fingers, hands, wrists, arms and body, fully explained, illustrated and made clear by photographs, diagrams and drawings.

Harmony

A knowledge of Harmony is necessary for every student and teacher. You can study the Harmony Course prepared especially for us by Adolph Rosenbecker, former Soloist and Conductor, pupil of Richter; and Dr. Daniel Protheroe, Eminent Composer, Choral Conductor and Teacher. You will receive the personal instruction of Herbert J. Wrightson, Theorist and Composer.

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1. **Analyze Music**, thus enabling you to determine the key of any composition and its various harmonic progressions.
2. **Transpose at Sight** more easily accompaniments which you may be called upon to play.
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6. **Substitute Other Notes** when for any reason the ones written are inconvenient to play.

Advanced Composition

Edited and personally conducted by Herbert J. Wrightson, distinguished theorist and composer. This is the most advanced musical course given by any school in America.

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By Glenn Dillard Gunn, noted writer and musician. This History Course includes Analysis and Appreciation of Music.

Unprecedented Special Offer!

Will you take advantage of our offer of 6 lessons which we offer to ETUDE readers without charge or obligation on their part? We will send you 6 lessons from the Normal Piano or Harmony Course or 6 lessons selected from some other subject, if you prefer. We have courses in **Piano** (one for students and one for teachers), **Harmony, Choral Conducting, Public School Music, Violin, Cornet, Guitar and Mandolin.** Select the course you are interested in and write now for 6 lessons and catalog. You will receive full details of the course and be under no obligation to us. The cost is nothing and you will benefit much.

University Extension Conservatory

Dept. B., Siegel-Myers Bldg. Chicago, Illinois

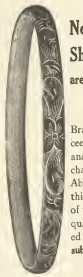
ROSES, BULBS *and* SEEDS

Ask your neighbor to subscribe for THE ETUDE. Any of the rewards illustrated on this page can be had for your trouble:-

1920 P. C. 80. Entire Set of Six Roses. These plants are shipped direct from the nursery. **Given for two subscriptions.**

FLOWER SEEDS. Six Mixed packets. **One subscription.**

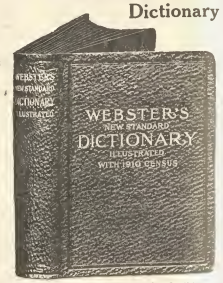
Twelve Gladioli Bulbs. **One subscription.** Assorted Dahlias. **Two subscriptions.**



Now That Short Sleeves are here, Bracelets are in order

Bracelet of exceedingly neat and attractively chased design. About ¼ inch in thickness. Made of the very best quality gold filled stock. **Three subscriptions.**

World Standard Dictionary



Best Seal Morocco binding. As flexible as five dollar Oxford Bible. Title stamped in gold. Red burnished edges. Patent thumb Alphabetical Index. **Given for three subscriptions.**

Silver Thimble

1920-P.C.20. Made of sterling silver, quite heavy and beautifully chased. Furnished in any size desired; "seven" or "eight" sizes are those usually worn. A good thimble, made of good material, is worth the small effort required to earn it. **Given for two subscriptions, postpaid.**

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Three-piece Set. Hair Brush, Comb and Florence Mirror. **Given for five subscriptions.**

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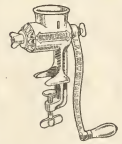

Barrel straight ribbed inside. Size 12, chops up three pounds per minute. **Given for four subscriptions.** Charges prepaid.

The Etude, THEO. PRESSER CO., Publishers 1712 Chestnut Street, Philadelphia, Pa.

Schools and Colleges

CHICAGO—SEE ALSO PAGE 286

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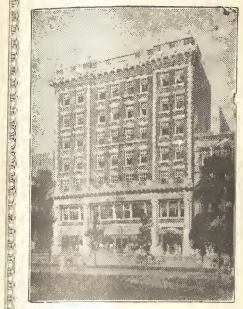
June 28 to August 7 [*Six Weeks*]



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"Selecting a Phonograph"

By Smith C. McGregor

The phonograph has been gradually developed until it is something more than a machine; it is a musical instrument, and its purchase should be carefully considered. You do not buy a phonograph every day, so it pays to spend a little more time before buying and be satisfied, rather than buy the first one you see and regret your purchase later. The first thing to do is to decide on the amount of money you can invest in a phonograph and records. In doing this it is well to remember that you can add to your record library at leisure, but that you cannot increase the value of your phonograph every time you have some surplus money. So set aside the largest part of the amount for the initial cost of the instrument.

There are three vital parts to every phonograph that cannot be too good. They are the motor, the reproducer and the amplifying chamber. The record storage facilities are important, but not so much so. It is not to be denied that an attractive cabinet is an additional inducement, but the satisfaction you get from your instrument will depend on what is inside the cabinet.

Let us consider the motor first. It is the power plant of the phonograph. It must be perfectly made and cause the turn table to revolve at an even rate of speed. If it does not, poor reproduction is the inevitable result, no matter how perfect the other parts are. The turn table should rotate on a fixed axis and should not weave up and down. If it weaves, the tone will waver and the records will be worn out sooner because the needle will sway from side to side.

The reproducer, or sound box, is the part that extracts the sounds from the record by means of a needle fastened in the needle arm. The needle arm conducts the vibrations to the diaphragm of the reproducer. The quality of tone depends to a large extent on the construction of the diaphragm. Fiber, silk and mica are the materials most commonly used.

From the reproducer the sound waves travel through the tone arm (really a part of the amplifying chamber) to the amplifying chamber. The amplifying chamber, as the name signifies, increases the volume of sound. Some companies equip their machines with a metal amplifying chamber. This produces great volume, but the metal is not so much affected by the sound waves and some qualities of tone are said to be lost. The tendency with many manufacturers seems to be toward making the amplifying chamber of resonant wood. If properly constructed, a wood chamber is believed by some to produce a mellower sound than any other. Examination of the sound chamber may save you much dissatisfaction.

Most phonographs are now equipped with a universal tone arm so that all makes of records can be played. Hear different makes of records played and, in this connection, note the needles used. Most demonstrations are made with loud tone needles. If the instrument will give ample volume with soft or fiber needles, it will be economical on records, as loud tone needles wear them more than soft tone needles.

Volume of sound may also be regulated by means of the tone modifier with which some machines are provided. The tone modifier is a shutter or closing door arrangement in the amplifying chamber. Closing the shutter or door reduces the volume of sound. Hear a record played with the modifier open and then hear the same selection with the modifier closed. In this way you can tell if the tone remains true in the different volumes.

After you get your instrument, or if you already have one, remember that lubricating the motor occasionally is time well spent. Also know that the turn table is revolving at the correct speed. For most records the speed is 78 to 80 revolutions per minute. It is best to time the turn table for a full minute as the speed regulators seldom remain accurate. A piece of white paper pinned on the turn table makes it easy to time it.

Some people say that different records should be played at different speeds. They are wrong. The difference in time was taken care of when the record was made. Always treat your phonograph carefully and you will be amply repaid by the increased enjoyment it brings you.

Fifty-nine Muscles

The self-help student often wishes for better trained fingers. He rarely realizes that there are fifty-nine muscles in the arm employed in piano playing, directly or indirectly. All of these muscles must be exercised properly to bring about ideal playing conditions. Often players who are not under the guidance of a teacher find that their fingers get very tired in certain kinds of passages. Often the entire trouble is in the arm and not in the fingers at all. Good gymnastic exercises, in which the entire arm is employed, always seem to be beneficial to pianists.

Knowledge as a Factor in the Enjoyment of Music

By Wm. Leonard Schwartz

Most people say they enjoy music, but I question whether anybody gets all the possible pleasure from it without some mental equipment in the form of special knowledge. Hence, I want to suggest a few ways in which study can increase your interest in music. To begin with, know music itself, for the more music one holds in memory, the more easily one can relish and memorize new music, and the more often one can enjoy hearing his favorite pieces played.

One of my college resolutions was never to hum or whistle music without calling up the name of the selection and the composer. When I read of pieces like Lakmé's *Bell Song*, I stopped at the phonograph store to hear them. With so much free literature issued by these companies, it is possible for all to learn how music is put together, and to appreciate it upon analysis. The result is that I now resent being asked to hear any music without being told the name. This acquaintance with music yields its richest returns in idle moments, for I fully believe I escape many worries because musical memories are ever present in my subconscious mind, keeping me in tune with happier hours.

If it is well to know their music, it is interesting to know the lives or the faces of the composers. The man most intimate with a writer is best able to decipher his handwriting, of course. These composers played and understood many instruments, and this knowledge, even if it is no more than the fingering, will increase your interest as you learn what makes virtuosity in a player and tone-color in an orchestra. America is a land where a child's birthright gives him training in singing to notes, and practice in reading of scores will open a new field of musical enjoyment, when you can make the printed page speak to the eye and be more than an aid to memory.

Other knowledge increasing enjoyment will be opera stories and foreign languages, valuable both to a singer and his audience. Emotional, dramatic music is absurd when one lacks a clue to the situation; and since genius is international, foreign languages will be needed in travel and social intercourse with musicians from over-seas. Performers to-day are well worth knowing as men, for in an age of player-pianos and canned music the public supports only the truest musical interpreters. When anyone says this is an unmusical age, I ask him if a modern writer would follow Beethoven and dedicate a *Kreutzer Sonata* to a violinist who regularly played in public holding his fiddle upside down?

Just a Minute

By W. Francis Gates

William Mason used to say: "If the student cannot become a pianist with three hours' practice a day, he will never become one."

"One thing at a time—and that thing clearly expressed and understood"—is an axiom for the music studio.

The greatest thing that can be taught a music pupil is self-criticism. All educational lights pale before this. Only the severe self-critic can become an artist.

The easy road in music is not for adults, but children, who travel best along the easy and pleasant path.

"It's the small mind that harbors jealousy, not the large ones. Read what Chopin said of Liszt: "I wish I could steal from him his way of playing my own etudes!"

How much of the credit the performer gets is in reality due to the composer? For the performer is but a voice, speaking other men's thoughts.

Some Cold Facts About Musical Education

Dr. Rose Vont has made a careful survey of musical educational conditions in America and published the results in *The Value of Musical Education*. From the statistics she has collected we draw the following conclusions:

Generally speaking, far more money is spent for music in our public schools than for other so-called special subjects, Drawing, Domestic Science, Manual Training. Out of thirty schools investigated in Maine sixteen, or over half, had no music course.

Music is not recognized or required by law in the public schools of the following States, taken as a whole: Delaware, North Carolina, Kentucky, Texas, New Mexico. Massachusetts has 114 Music Supervisors; New York, 111; Michigan, 82; Pennsylvania, 79; Illinois, 73; Ohio, 61. Is this a fair schedule of local music color?

Only 20 per cent. of all the Music Supervisors in America are men.

Can My Musical Memory Be Bettered

One of the most encouraging things in all music is the fact that the memory may always be developed to a given extent. Just how great this extent is cannot be readily determined in all cases. Never despair and say "I have naturally a bad memory for music," because no matter how bad it may seem to you it can almost always be bettered.

Professor Carl E. Seashore, in his latest work, *The Psychology of Musical Talen* (Silver, Burdett and Company), devotes the better part of a chapter to indicating the capacity of the musical memory. He says: "Everybody is born with a brain capacity for memory far beyond what is ever developed. Indeed, it is safe to say that any normal child or adult beyond middle age may increase his memory by proper training at least tenfold, and often much more, and still not utilize his capacity to the limit."

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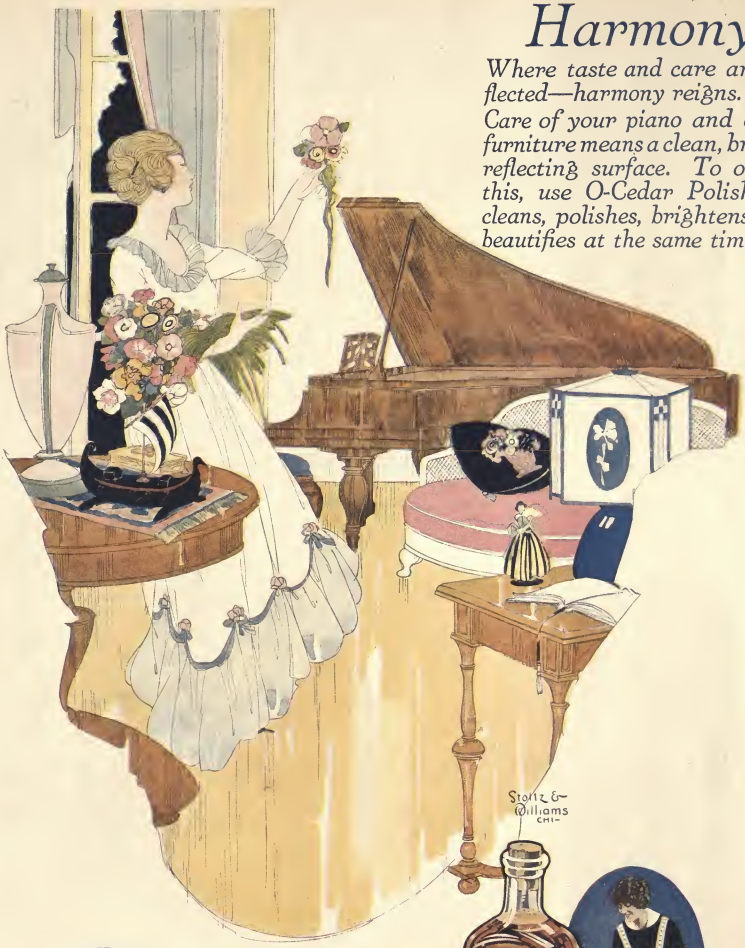

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